THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.

Never was the regard and affection in which a favorite actor is held more emphatically exemplified than on Monday evening at the Fifth Avenue Theatre when Edwin Booth began his engagement. The house was crowded by one of the finest audiences our city can assemble, and when the tragedian entered upon the scene in the character of Iago the enthusiasm was extraordinary. A minute under some circumstances, particularly when an actor stands bowing his acknowledgments to an applauding house, is a small age. On this occasion the acclamations lasted fully three minutes. It was the hearty, spontaneous welcome of an appreciative public to the first actor of the day. Mr. Booth seemed to be about equally surprised and gratified by the warmth of his reception.

Mr. Booth's Iago is the same clean-cut, cameo-like impersonation that it has always been. With passing years its subtle, scholarly beauties increase perhaps, and the youthful energy and fire which characterized it are modulated; but this mellowing effect renders it the more enjoyable to the thoughtful observer. In the third act Mr. Booth's acting was especially fine. Unlike the majority of players who essay to represent Iago, he does not put a transparent gloss of honesty over the black and villainous design whereby he arouses the jealousy of the Moor and so accomplishes his revenge. The ordinary Iago is such an out-and-out scoundrel that one wonders why his villainies are not apparent to all the persons of the play. Mr. Booth, however, is so nearly genuine in his counterfeit frankness and integrity that even the spectator would be deceived were it not for the moments when Iago, alone and undisturbed, unmasks and shows his hand. It is noticeable that the star does not obtrude the part. His Iago is merely a figure contributing to the completeness of the picture. The superiority of the actor of course gives it prominence beyond all others—but that is a legitimate conspicuosity—one not achieved by trick and design. It must be allowed that our tragedian conforms to the proper position of the role assumed quite as faithfully as any other Shakespearean representative who has recently appeared before us. Frequently during the performance on Monday his exquisite readings awakened hearty applause, and after several of the acts he was called.

The support the Boston Museum company gave Mr. Booth in Othello scarcely justifies us in forming an accurate estimate of the strength of the organization. These players have in the past been identified with a repertoire of the Wallackian order. Their Skakespearean exploits must, therefore, possess something of the experimental flavor. We may say at once that of late years Mr. Booth has not been surrounded by such a competent company—but that is saying very little indeed. When we have witnessed further performances by these ladies and gentlemen, and when the nervousness natural to a first appearance in the Metropolis has worn off, we shall be able to take a correct measure of their worth. Charles Barron, the leading man, who played Othello, is a good-looking and intelligent actor. He suffered from a hoarseness Monday evening, which made his utterances croupy, and caused him in passages of passionate declamation to give a wheezy gasp whenever he had to take breath. Mr. Barron's elocution was excellent. He delivered every word with a proper regard for its true weight and meaning. He has very little strength. He produces a lame substitute for it occasionally by forcing his voice and straining his eyeballs. But noise is not power. Mr. Barron's conception of Othello is somewhat lachrymose. There is no dignity or grandeur in the characterization. In his moments of jealous rage there is nothing that appals; in his grief there is naught that is majestic. An Othello who, from the time suspicion is planted in his mind until he takes his life, alternately snivels and growls, is certainly a novelty. George R. Parks dressed Cassio foppishly and played amateurishly. Roderigo was fairly well done by Edwin Arden. Alfred Hudson made a staid and dignified Brabantio. Annie Clarke, the leading lady of the company, is a tall, comely woman, not young, yet not passed beyond the maturity of her powers. She is a thoroughly efficient actress, correct in method, expressive in face and voice, and with sufficient force to give impressiveness to the dramatic requirements of the role. Another actress who will please our public is Blanche Thompson, the Desdemona of the occasion. She acted the part with sweetness, grace and intelligent perception. The tragedy was only satisfactorily mounted. Some of the [illegible] was old, but a good deal had an appearance of freshness. On Tuesday evening Mr. Booth gave his scholarly performance of Othello, Mr. Barron playing Iago with better effect than he produced the night before in the title role. For last evening The Iron Chest was set down, too late to receive consideration in the present issue of THE MIRROR. Macbeth will be played Friday and Saturday nights and Ruy Blas at the matinee. Hamlet is announced for Monday.

* * *

Lotta is capering at the People's Theatre this week. She opened to a fine house on Monday night. The little actress was greeted with rounds of applause as she appeared in her various disguises in The Little Detective. Despite the "chestnut" flavor of the play, the large audience was very enthusiastic. Lotta is enshrined in the affections of all classes; and the Bowery shout carries to her as much cheer as the up-town acclaim. The company surrounding her is a good one. Frederic Darrill acted finely as the villain, Barry Mallison, Charles Bradshaw, the star's favorite comedian, awakened the interest of the gallery in the role of a German "crook." Frederic Percy played the male detective, Tracy, a little stiffly, but carried the climaxes with effect. Eily Coghlan, as Una Langton, was rather tame, but made up for this lack by singing a bit of a ballad, the which won her a couple of encores. The lady accompanied herself on an upright piano, the music-rest of which was provokingly unaccommodating. The sheets insisted on rolling down upon the keyboard, and this so excited the risibilities of audience and singer that the song was almost "queered." Adelaide Eaton was a dignified Mme. Ritzdorf, and acquitted herself with credit. Alice Brown, as Stella, her daughter, displayed not a little dramatic power.

Mr. Miner gave the play a good stage setting. Next week, The Wages of Sin.

* * *

The Grand Opera House was crowded on Monday night. The occasion of the gathering was the appearance of the Michel Strogoff company. It is a bad piece, and it is presented in a wretched style, comparing very unfavorably with either of the rival productions of it a few seasons ago. The scenery was poor. Every stitch and stick of it was old, threadbare and tawdry. With the exception of Cecile Rush, as Marfa, and Messrs. Humphrey and Holst as the newspaper correspondents, the long cast was composed of miserable material. The audience, however, seemed to be satisfied with the work that was done, for they applauded without stint. Michel Strogoff is a fake of the fakiest kind. Nat Goodwin will come next week with Confusion and Those Bells.

* * *

Tony Pastor's was packed on Monday evening. The occasion was made notable by the presentation to the genial manager of a badge by his brethren, the Nobles of the Order of the Mystic Shrine. The bill offered was a capital one. Chief among its attractions were Billy Birch and Arthur Moreland, who appeared in a laughable sketch called A Bunch of Key Wests. Birch was tendered a warm reception and his funniments provoked just such shrieks of merriment as they used to in the palmy days of the San Francisco Minstrels. The St. Felix Sisters in neat songs and dances; Emerson and West, Hilda Thomas and other specialists made the evening pass very agreeably. Mr. Pastor's new verses to the song "Not Much" and his "Climbing up the Tenement House Stairs" were sung with great success.

* * *

Osmond Tearle's illness on Monday necessitated the revival of She Stoops to Conquer for that evening. The comedy was given in a slipshod style before a very small audience. On Tuesday Victor Durand was put up again, Mr. Tearle having recovered. It is somewhat strange that such an emergency should have arisen in a theatre like Wallack's, where an understudy ought always to be in readiness. Mr. Carleton's drama is having a fine run of prosperity. The houses are still large and fashionable.

* * *

A Bunch of Keys is doing the big business to which it is accustomed at Niblo's Garden. On Monday the house was crowded, the crush in the gallery being especially great. The piece was put on very well, new scenery having been provided for the engagement. The piece was received with unlimited mirth. Charles Bowser kept the house in roars as Snaggs, and Eugene Canfield was amusing as Grimes. Marietta Nash, the nimble soubrette, pleased the house as Dolly. Her dancing was applauded. Elvie Seabrooke has taken the place of Anna Brevoor in the cast as Rosa. The Keys will be jingled until Monday, when another Sangerian attraction, Dreams, begins a week's stay at this popular theatre.

* * *

The attendance at the benefit to Mr. and Mrs. McKee Rankin, in Wallack's Theatre last Thursday afternoon, was not so large as the friends and well-wishers of the beneficiaries could have wished. However, the parquet was fairly filled by many professionals and people well known about the theatres. The entertainment was long and varied. The audience expressed most pleasure over Dixey's Irving imitations, Mr. Stoddard's superb acting in One Touch of Nature, and Frank Lincoln's clever monologue, "The Humorous Side of Life." Harry Pitt's acting as Joseph Surface in the screen scene from The School for Scandal was a genuine treat. Mr. Pitt showed his regard for accuracy by shaving his moustache. Mr. Tearle came in as Charles with a downy fringe on his upper lip. We could imagine punctilious old John Gilbert muttering when he caught sight of the *jeune premier*, with his anachronistic hirsute adornment. "Bad form, sir, bad form!" The performance went off very smoothly, and although it ended quite late everybody stayed to the end.

* * *

Love on Crutches is still the popular attraction at Daly's Theatre. The houses keep up wonderfully, and the charmingly acted comedy is seen almost every night by fashionable theatre-parties. Misses Rehan and Kingdon and Messrs. Lewis and Skinner have improved their respective characterizations since the first performance, but Mr. Drew, we take it, has become careless. The part of Sidney Austin is too important in the development of the piece to be slighted. Mrs. Gilbert returned to the cast on Monday night, having recovered completely from her recent illness.

* * *

So judiciously has Mr. Harrigan cut, trimmed and enlivened his comedy, McAllister's Legacy, that it is now destined, we opine, to enjoy a popularity which will equal any of the Comique successes. The musical features have caught the town, and the Stock Exchange scene produces immense hilarity. Messrs. Harrigan, Hart, Wild and Bradley and Mrs. Yeamans have all made distinct hits in the cast. McAllister's Legacy will run the six weeks' term of Harrigan and Hart's tenancy of the New Park Theatre, and then it will probably go the rounds of the combination theatres.

* * *

To note the continued prosperity of The Private Secretary at the Madison Square Theatre is becoming somewhat monotonous. An opportunity of recording a bad house would be at least a novelty. According to present signs the comedy will run right on to the end of the regular season and—who knows?—perhaps convulse midsummer audiences as well. We should not be at all surprised if July found us still chronicling good luck for the Secretary.

* * *

The melodrama The Wages of Sin, which as a "great moral play" has legitimately succeeded Uncle Tom's Cabin, has entered upon its second and last week at the Fourteenth Street Theatre with evidences of sustained popularity. With Mrs. Booth, Mrs. Brutone, Charles Overton and Charles Maubury the cast is especially strong. Miss Cliefden's performance of the aspiring actress is also an enjoyable feature. We have it on good authority that next to Fedora, The Wages of Sin has had the largest receipts of the season at this house. Next week Frank Girard's new absurdity, It's a Cold Day When We Get Left, will be played here.

* * *

Mr. Barrett withdraws Francesca da Rimini at the Star on Saturday night and on Monday brings out Julius Cæsar. New scenery is promised for this revival. Mr. Barrett will play Cassius. It is one of his best impersonations, the lean and hungry Roman fitting him like a glove. During the latter part of the engagement other plays in the Barrett repertoire will be presented.

* * *

The Union Square Theatre finds Three Wives a steady drawing card. The little play which precedes it, One Touch of Nature, is charmingly acted throughout, but Mr. Stoddart's performance of the old theatrical copyist is really a magnificent piece of work. It is full of fidelity to nature, suppressed power and intense feeling. The climax of the piece—the rehearsal of the father with the daughter from whom he has been separated for twenty years—is marked by some grandly effective acting on Mr. Stoddart's part. The recognition is dramatic and pathetic at once and it causes a great sob to roll over the auditorium. Such work as this one does not expect to see on any stage save that of a French theatre.

* * *

Next Wednesday night Adonis will have reached its 150th performance at the Bijou Opera House. The run of the burlesque is surprising, even when its attractiveness and the cleverness of Mr. Dixey are taken into account. No entertainment of this class ever before had such a remarkable career in this city. Mr. Dixey makes his performance palatable again and again to the same visitor because he is constantly furbishing up his lines, introducing new and original business and smartening the piece generally. Adonis has a long lease of life before it yet.

* * *

A Bottle of Ink will be played only this week at the Comedy Theatre. Manager Percy has completed his arrangements for the production of Ixion next Monday with a company of fair favorites, headed by blithesome Alice Harrison, and scenery and dresses which, it is promised, will be lavishly fine. From this production on, men are once more to be banished from the stage of the Comedy.

The Musical Mirror.

Apajune has been doing a large business at the Casino and Colonel McCaull is confident that he has got hold of another musical bonanza. We do not think it is the piece so much as the manner of its presentation that has tickled the public fancy. The book, as we have said, is coarse and witless; the music is tuneful, but not the sort that impresses itself upon the listener's memory—there is always long life for songs that are carried away from the theatre to be hummed or whistled. But the cast is a capital one. Even were all inferior people save Wilson, that irresistible comedian would make Apajune attractive. The scenery is excellent and the choruses are well sung by an efficient corps of vocalists.

* * *

Suppe's Trip to Africa pleases the patrons of the Standard Theatre. We are glad to be able to note that the attendance has picked up encouragingly. The piece is certainly well done, and a visit to it will result in satisfying both the eye and the ear.

* * *

The Bedouins appear to be a potent attraction at Koster and Bial's, where they are still appearing in their novel entertainment. Alice Raymond, the cornetist, the wonderful acrobats, the Caron Brothers, and Lottie Elliott, the skipping-rope dancer, are among the specialists who contribute a variety of good things to the programme.

* * *

The Sunday concert at the Casino was fairly well attended. Eily Coghlan and Alice Porter sang several selections; Master Godowski played the piano, and Mr. Aronson's band rendered a number of pieces very agreeably.

Professional Doings.

—G. H. Boker is engaged on a play for Lawrence Barrett.

—Viola Randall has been engaged by Barry and Fay for leading business.

—Charles J. Bell has been engaged to play Captain Holcroft in In the Ranks.

—Niagara is the title of the play which E. C. Kidder is writing for Nat Goodwin.

—Nat Goodwin is reading the play called Triplets. And yet he continues to act.

—Legrand White complains loudly of Charles Frohman's management of Caprice.

—Mary Beebe will remain under the McCaull banner for the remainder of the season.

—Cool Burgess, the minstrel, has retired from the stage, and is settled down in Brooklyn.

—Januschowsky was the original Little Duke and original Prince Methusalem in Germany.

—Edward Connell will remain with the Boston Museum company during the run of Fantine.

—It is said that Emma Nevada will shortly enter English opera and form a large company of her own.

—The character which Irving will play in Henry Guy Carleton's new play is that of a family lawyer.

—Three Wives will reach its fiftieth performance at the Union Square Theatre on Saturday night.

—Kathleen Lynne, who played in Estrella at the late Standard Theatre, will appear in Ixion at the Comedy.

—Jennie Hughes has been engaged by Townsend Percy for his burlesque company at the Comedy Theatre.

—Charles Hoyt's new play, The Tin Soldier, will have its first production in Boston before the season closes.

—Fred. Stinson is assisting in the management of the Victor Durand road company, as well as preparing for Modjeska.

—Uncle Tom's Cabin is to be revived in London. Schoolcraft and Coes, who went there last Spring, will appear in it.

—Owing to a desire to give a good performance of Ixion, Townsend Percy has postponed the Comedy opening until Tuesday.

—Manager Hamilton denies that there has been any recent accident at the Mount Morris Theatre. It was at the Harlem Hall.

—Norma Wills, sister of Frank M. Wills, has replaced Louise Paullin as the Prince in Zanita. She has been but a short time on the stage.

—A series of concerts at the Academy of Music has been arranged for. They will be given on Tuesday evenings and Thursday afternoons.

—Janish is soon to play a three weeks' engagement in New York. Her success in the West has been encouraging, but by no means phenomenal.

—Charles Crouse, the long-time business manager of the Salsbury Troubadors, is resting at Crescent Lake, Louisiana. Report says his health is much better.

—Lester Wallack, although rehearsing Impulse, the other day expressed it as his opinion that Victor Durand will probably run until the end of the season.

—A gentleman, interested in Brookiyn theatres, told a MIRROR reporter yesterday that in his opinion Manager McConnell would like to part with his Brooklyn Theatre.

—Next season Rachel Booth will join the list of stars, if all goes well—especially well. A prominent dramatist who has a high opinion of her abilities is writing a play for her.

—Frank Daniels has not been in the best of health of late. Mark Sullivan and H. J. Conor, both of the Rag Baby company, have frequently played his part of Old Sport.

—Vernona Jarbeau, having cancelled her engagement with the Kiralfys, has signed with E. E. Rice. She will take the place Kate Castleton occupied in the Surprise Party.

—Frau Strubel and Herr Link, who made great successes last season at the Thalia Theatre, are playing the leading roles in Nanon at Berlin, where the opera has reached its 360th night.

—Jennie Reeves will remain with E. E. Rice next season. Her Robinson Crusoe selections at the Bijou have never failed to receive an encore since their introduction. Frequently they receive several.

—Newton Gotthold will play Lewis Morrison's part in Victor Durand on the road. There has been great difficulty, the management state, in casting the play, owing to the high salaries the artists demand.

—D. H. Harkins played to packed houses every night last week at the National Theatre in the Bowery, and it is thought by the management that frequent productions of Shakespearean plays will be profitable. The Bowery variety theatres have not done so well this season as last.

—W. A. White has joined the Lizzie Evans company as leader.

—J. W. Scanlan will be stage manager for the Plympton-Levick combination.

—A $25,000 new Opera House in Caldwell, Kas., was inaugurated last week by the Fay Templeton Opera company.

—Mrs. Annie Yeamans and her numerous family of clever daughters are all enrolled as members of the Actors' Fund.

—The company which supported Lillian Olcott during her late season left town on Thursday night to open the season at Penn Yan.

—The statement that In the Ranks is to be run on the commonwealth plan is groundless. Messrs. Buckley and Barney are solely responsible. It is their enterprise.

—Manager Philion, of the People's Theatre, Paterson, N. J., has made several improvements in the building, and intends going to further expense to accommodate his popular-price patrons.

—Edward Sothern was offered an engagement to travel with Harrison and Gourlay, but would not accept the salary they offered. He has joined Edwards' Nice and Warm company, which opens on Monday at Harlem.

—Michael Bradley, so long with Harrigan and Hart, is greatly commended by them for his performance of the crank speculator in McAllister's Legacy. It is a peculiar part, and very funny when once understood by the auditor.

—If present indications amount to anything, a new Opera House will rise upon the charred ruins of the old in Bethlehem, Pa., before the leaves of '85 strew the ground. At present Allentown reaps the benefit of Bethlehem theatre-going.

—On Saturday night the Standard Theatre will be formally dedicated. A chorus, suitably costumed, will give the outline to Romeo and Juliet in honor of the occasion. The front of the building and the decoration of the lobby will be completed by that time.

—"The responses to my applications for dates for Miss Coghlan," says Frank Farrell, "have been very gratifying, with one or two exceptions. Of course there are some croakers who express doubts as to the success of the undertaking—but they are few and far between."

—Edwin Booth will play altogether thirteen parts during his engagement at the Fifth Avenue Theatre. They are set down in the following order: Iago, Othello, Sir Edward Mortimer, Macbeth, Ruy Blas, Hamlet, Pescara, Don Cæsar de Bazan, Richelieu, Bertuccio, Shylock, Petruchio and Richard Third.

—Hoyt and Goatcher are painting scenery for Robson and Crane's revival of The Comedy of Errors. Telbin, the London scenic artist, is engaged upon some of the work. Benson Sherwood is attending to the mechanical apparatus, and Henry, the property-man, is working upon his department. Captain Thompson is superintending.

—E. Gertrude Gardner and several other ladies complain of the deception which is practised upon the public by the management of the Adamless Eden Variety companies. The names of many respectable artists, they say, are being kept on the bills and programmes, although the owners do not appear, the parts being filled by chorus women.

—On Saturday night, while Francis Wilson was giving his imitation of Jules Levy, the cornetist was looking down from a box. Wilson was unaware of this, and kept up the simulated tooting admirably until his eye caught the musician's during the second encore. Somewhat abashed, he hurried through the "bit" and made a hasty exit.

—Shook and Collier are very well satisfied with the prospects of the Union Square. Speaking to a MIRROR reporter yesterday, Mr. Collier said: "There is no intention of disbanding the stock company, and it will be kept on next season. The present piece may be kept on for several weeks, and if business continues as it is now, it may finish the season."

—Edward Harrigan says he has received proposals from half a dozen people who desire to build theatres for him. The only difficulty about the acceptance of any of them is the securing of a favorable site. Mr. Hart and himself prefer to have a house specially built to answer their requirements than to purchase or rent any existing theatre. They will not remain at the New Park Theatre any longer than the time specified.

—Dan Sully's Corner Grocery has just concluded a very successful tour of the South and Southwest, where it made the greatest hit of the season in roaring farce-comedy. David Bidwell, who is not easily moved into an endorsement, has written Mr. Sully a most flattering letter on the success of the recent engagement in the Crescent City. Despite the dull times, the Grocery never lacks for customers, and is crowded nightly. W. O. Wheeler is still at the business helm, and his work is so well done that he is retained for next season. Mr. Wheeler writes: "We are still moving in the highest circles of prosperity."

—The students of the Lyceum Theatre School of Acting have been for several weeks rehearsing the principal scenes in Julius Cæsar after the plan of the Saxe Meiningen company of Germany. Out of compliment to Lawrence Barrett, who has taken great interest in the School, and who presents this play all of next week at the Star Theatre, the entire number of students will take part in the performances, representing the soldiery, citizens, ladies, nobles and the mob in the Forum scene. So Mr. Barrett's agent informs THE MIRROR. This will be their first public appearance. Next Saturday the last matinee of Francesca da Rimini will be given at the Star Theatre, and at the invitation of Mr. Barrett all the members of the Lyceum School will attend in a body.

—A lady in Topeka, Kas., has been making a collection of professional autographs, and some of them are quite characteristic. Fanny Davenport writes: "Perfect happiness in this life seems so improbable." To this Fred. Warde adds: "Perfect happiness, though improbable, is not impossible, and content is the road to it." An irreverent manager has tacked on to this: "A road much smoothed by good business, eh, Fred?" Louise Sylvester pursues the same topic thus: "If we don't find perfect happiness in this life we can hope for it in the next." Maggie Mitchell gives this: "Perfect happiness is to be awakened out of a sound sleep to write your autograph, which I do most cheerfully." Emma Abbott's Napoleonic maxim is: "Conquer or die!" To this Lizzie Evans comes with the suggestion: "Would it not be better, Emma, to eschew strife and give each struggling mortal a chance?" A number of others simply sign their names.

The Giddy Gusher.

There has been the Iron Age, the Age of Bronze, the Sandstone period, and, as near as I can make out, we are now passing through the Age of Rot. I have been up-town lately, visiting a pretty friend of mine whose husband has a salary of $5,000 a year; and how jolly comfortable they might be on it if they were not permeated with the principles of this Era of Rot. They have established themselves in a stock apartment-house where liveried servants tend the door and run the elevator. The light of heaven reaches them through stained-glass, and it falls in sickly greens and purples on tessellated floors. They hive in a series of closets, the smallest of them being the bedroom. But they have no end of drapery and hangings. They have bought, with no discrimination and less taste, a lot of pictures—real Daubinas. They are wonderfully framed; but the frames are already opening in every corner. They stand on fancy easels, and the veneers are peeling off and sticking out like so many onion-skins. There's no end of silver-plating on the open grates and the doors of the establishment; but my friend, being of a neat turn, has polished it so thoroughly that after six months' occupancy the silver is all off and streaky black takes its place. The house itself has been built perhaps two years, and a more shabbily put together edifice heart of man never conceived and hand of man never put up. In three more years it will be a warped, dismantled wreck. The blamed little gingerbread decorations are dropping off; it is tarnishing where it's metal and cracking where it's painted.

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In this uncomfortable land of gimcracks, my friend and her husband began to lead a cat-and-dog life. He wants his club, and must meet its consequent expenses. She wants to dress to death, and on her income can't do it unless she wears cotton-back velvets and Rhine-stone diamonds—which she does, and looks like a guy in them. Take this woman's life right through, and it's a fair sample of the great mass of humanity as they live just now. She has a multitude of cheap and flashy bound novels; and if ever there was unmitigated Rot, it's the contents of those books. In a spell of bad weather, lately, I went through a dozen of these labors of fools, and with each one I laid down the wonder grew that such things could be written, or. being written, could find people to buy and read them.

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My friend is musical, She has had ten years' instruction and practise with expensive teachers. She plays the Cadet and Peri waltzes with very few mistakes, but she is greatly troubled with her piano. She bought a beautiful pearl inlaid keyboard affair, and it's out of tune every afternoon, and a tuner spends every morning there. It went off like a pocket-pistol the other night, and behold! in the end nearest the grate there is a chasm that shows you its bowels clear through. And the night before last something inside fell with a sickening thud, and I think its sounding-board has fallen down.

* * *

I found her a nice, motherly old woman who was an excellent house-servant; but she had an objection to wearing caps, and so my friend run in a tawdry girl who works round sloppily in curl-papers, but takes little Cecilia Maria out, and wears French caps and aprons to suit Madame. I tackled Cissey, who is ten years old, the other day, on the subject of school, and I have come to the conclusion that if her ma keeps her at the Academy for six years, as she proposes, Cissey will graduate a howling idiot. I know a little shaver at his grandma's knee, who has been her pupil only a year, and he can beat Cissey out of sight. The very sharp young woman who is Chambermaid and nurse for Miss Ciss speaks French; but the baker from Wooster street doesn't understand her, and a man who brought home Monsieur's boots from West Broadway, took 'em back, as he believed she told him the gentleman of the house was dead.

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I've had to run around a good deal to the theatres with my friends. They have a railroad-man acquaintance who is as thick as molasses with a newspaper critic, and through this connection they have good seats. And what a lot of Rot I have seen! A Bottle of Ink should have been thrown Over the Garden Wall before wasting it in writing for We, Us & Co. Then Madame is a great bargain-hunter, and every Monday the work of the Sunday papers was evident. A lot of drygoods folks send forth bulletins informing us that cotton-cloth is 4 1-2 cents a yard; that damask towels are down to 14 1-4 cents; that 6 cents a dozen is all they hope to get for hem-stitched gentlemen's linen pocket handkerchiefs, etc., etc. My friend makes an early start, and we try to reach the bargain counter or the "special sale this day" table. She knows a young man who parts his hair in the middle and his name on one side—J. Augustus Smith. He wears pink satin scarfs and says "Oh, my—you don't say!" when you tell him anything. He's a clerk in the notion department at one of our big bargain-advertising shops. I dread to see this lady-like man come in. He always announces that his firm are going to have a "drive" in stockings, or a "drive" in pillow-case lace, next day; and that means a sad pilgrimage and loss of harness for the Gusher, who believes women are infernal fools about shopping. She has had her experience. She saved 4 cents on a couple of papers of pins one day and put out 15 for a porous-plaster in consequence of a parasol she had stuck in her back. No; she doesn't want any fifteen-cent damask towels, that you can throw beans through, that she buys with a fractured spine and contused legs. She'd rather sit down quietly in McCutchen's and have her choice of a hundred first-class designs.

* * *

But this is the Age of Rot, and an inferior thing wrested in a crowd from some other bargain-hunter in the mob suits the tastes of the day and generation. In no one thing does the Rot exist so palpably as in the human affections. The old-fashioned brotherly love seems to be dying out. The devotion a child should feel for father and mother seems a lost art. Family affection seems to have become obsolete. I say to one lady friend, "Where's your sister?" and she replies: "I'm sure I don't know; I have nothing to do with her or any of the family. Addie treated me shamefully about some property, and ma and Ed. sided with her. I've got through with the whole of 'em." A very distinguished and wealthy woman said to me lately: "I'm boarding mother with a cousin in St. Augustine. I say it's for her health; but to tell the truth, I won't have her with me. She's opinionated and notional, and I mean to keep her down South as long as she lives. She's over eighty now, though you wouldn't think it." Poor old woman! She saved and scraped and delved to educate and rear this one daughter, and here is her great reward!

* * *

I know a lady in this city, who has a brother in the last stages of consumption, and in miserable poverty beside. She is rich, but this young fellow married against her wishes, and she hates the wife. The wife is a gentle, patient, loving little thing, herself in delicate health, She came to me in her distress. "You know Mrs. C.," said she, mentioning the rich sister. "Oh, if you only would get her to help poor Henry you'd be doing me an undying favor." So off I started, with all the persuasive eloquence I possessed in my vocabulary, and I laid siege to the old hen, and so influenced her stony old heart that she agreed to let Henry have $25 a week if he would leave his wife, And I indignantly started to tell the sick man. Dut imagine my astonishment when he took me one side and in turn begged me to induce the little, hard-working, long-suffering wife to go to an already burdened mother, and he would go live as his sister, Mrs. C., wanted him to. "I should be so much more comfortable," said he.

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In the theatrical profession natural affection dies harder. There are splendid instances of family love among the actresses and actors—especially among the English. Rose Coghlan has just got her mother over to spend the rest of her days with her. Little Madeleine Lucette is on the ocean coming back from visiting her dear mother and sisters. She has had two young brothers in this country for a couple of years, caring for them like a mother. I met Sophie Knight with a charming silver-haired old lady the other day. "I'm so happy," said she, "to have dear mother with me again." Once in a while in theatres I hear a great, jolly, hearty female laugh, and I say to myself, "I think the two orphans are in front." Sure enough, there they are—Mr. and Mrs. Harrison, parents of Lew and Alice. The children travel so much that the bereaved father and mother are styled the two orphans. Lew took the dear little old gentleman this Winter and put him up like a bloated aristocrat. The gloss of the ten-dollar dicer and the magnificence of the splendid overcoat have occasioned him much uneasiness rainy nights. He stoutly maintained that the second best was good enough, but the children insisted he should mount his new things on all occasions. I met the Two Orphans in the rain the other night going home from some theatre. "Pop" was steaming ahead under an umbrella, and Mrs. Harrison came to grief in a puddle at the corner. "See here," she called after the old gentleman; "just take notice that I'm out as well as you, will you?" "I take notice this is no night for a ten-dollar hat to be out in," he replied, and I could hear the female Orphan's chuckle as she plodded on. They are two of the jolliest people in the world, and the love of their children for them is one of the strongest instances of filial affection I know of.

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Big, tall Edith Bland has a little mother to whom she is devoted, and Kate Forsythe and Sara Jewett are similarly situated. Helen Tracey suffered a great loss a couple of years ago, when a sister to whom she was deeply attached died after a long illness, during which Helen had been indefatigable. The love that lies between the Weathersby sisters is remarkable. A more united, loving family does not exist. To them the loss of their beautiful Emie is as fresh as yesterday.

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For a great many years I have known Ida Vernon, and when she was in such a sad state of health it was sheer madness to play. She would take any sort of engagement that came along to provide for Johnny—Johnny being an invalid brother, who has never wanted anything the devoted love of a good sister could bring him. In London I am always made happy by the atmosphere of Amy Roselle's charming little home, where a lot of brothers and sisters make the dear old mother's life one of comfort and delight. Terriss says the one thing that holds him in the Old Country is an aged mother that he can't tote over here with him as he would like.

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Yes, indeed, in this Age of Rot I extract more satisfaction from the contemplation of the dramatic fraternity than of any other class of people. Their matrimonial affairs are as lightly esteemed as those of all the rest of the world; but, then, that's the inevitable. A decent husband is an unknown quantity. (If anybody disputes that assertion it's because she hasn't found him out.) But as brothers and sisters, as sons and daughters, as fathers and mothers, the actors and actresses come nearer the Divine intention than the rest of the world.

THE GIDDY GUSHER.

Professional Doings.

—Richard Fitzgerald, the dramatic agent, is ill.

—J. L. Ford has severed his connection with the Eden Musee.

—J. W. Mace has joined the Kindergarten company as treasurer.

—Jefferson's season of 1885-6 will open in Cincinnati on Oct. 15,

—Helen Bancroft will start on another starring tour in about a month.

—Gertrude Gardner will sing "There's no Law to Prevent It" in Ixion.

—Lilly West, wife of Harry Brown, is gone to Chicago to meet relatives.

—A formal reopening of the Standard Theatre will take place on Saturday.

—D. G. Longworth has returned to town from the Private Tutor company.

—The receipts at the Metropolitan Opera House on Sunday last were $3,000.

—Kate de Fossez has replaced Alice Perring in the cast of Apajune as Kathnika.

—Fred. Warde opens at Lancaster, Pa., on Monday, supported by Mittens Willett.

—Edward Cleary's play is nearly completed. The characters and scenes are all Spanish.

—Emilie Melville will probably be the next prima donna at the Portland (Ore.) Casino.

—All the rights of Madam Piper are vested in Theresa Vaughn, wife of W. A. Mestayer.

—The Union Square Theatre has of late been visited by several large theatre parties.

—M. J. Gallagher and Mamie Dowd have joined John A. Stevens' company temporarily.

—Catherine Lewis will try another tour, having selected a musical comedy for the venture.

—Julia Polk has resigned from the travelling Three Wives company, following her husband.

—In Atkinson's No. 1 company John J. Williams leads in the fun in the role of the Bad Boy.

—Nanon is still the attraction at the Thalia Theatre. It was a prosperous stroke for Manager Amberg.

—The Cotton Famjly give a benefit to Billy Arlington, the minstrel, in San Francisco on Friday night.

—W. H. Power, a late Scanlan manager, says that he is not interested in any theatrical venture at present.

—William Carleton is strengthening his company through Wolff Marks for his metropolitan engagement.

—W. H. Whedon has been quite successful with the Stafford-Forter Tragedy company in such roles as Gratiano.

—Uncle John Robinson, of Cincinnati, the veteran circus manager, who has been seriously ill, is now convalescent.

—Iolanthe was produced for the first time in San Francisco on Monday night. The Abbott Opera company did it.

—Lydia Yeamans has left Gardiner's Zozo company. She joined the Kindergarten company last night at Newark.

—Bessie Sanson and Frank Daniels will, it is reported, take The Rag Baby in hand next season on their own account.

—Emma Abbott is presenting Heart and Hand and Iolanthe in San Francisco. Her engagement closes on the 24th.

—Joseph W. Piggott resigned his part in the Victor Durand road company, as he did not think he could do justice to it.

—Richard Mansfield's performance in Vicfor Durand is not as highly thought of as that of Lewis Morrison in the same part.

—A. S. Capehart, former manager of the Fargo (Dak.) Opera House, has joined the staff of the Minneapolis *Tribune*.

—On Saturday night the hundredth and last (for the present) performance in this city of Francesca da Rimini will take place.

—T. Henry French has written to his representative here that he has purchased another play. He does not mention its title.

—Joseph Brooks left the city last Thursday en route for the South to pave the way for Ristori's appearance in leading cities.

—J. A. Wilks was offered a part in Harrison and Gourlay's company, but declined it. He will not return to Boucicault's support.

—George W. Farren is playing leading business in Burr Oaks company, and filling Bentley's part occasionally. He denies stoutly the reports that the company has ever been in arrears of salaries.

—In the absence of William Welch, C. K. Tayor is managing the Burke, Girard and Wilt company playing It's a Cold Day.

—Charles Wyndham is arranging the preliminaries of an American tour next season. He will bring several new pieces with him.

—All arrangements between Dr. Damrosch and the directors of the Metropolitan Opera House for renting next season have been made.

—Sophie Lingwood will return from England in about a month. She is doing literary work there on behalf of some American publishers.

—F. B. Devereux, author of The Puritan Maid, has written another play, called Sealed Instructions, which A. M. Palmer has purchased.

—For his performance of Gaspard in The Chimes of Normandy Arthur W. Tams has been awarded the greatest praise by the Washington press.

—Joseph Carlisle, an old-time actor, is rehearsing a farcical comedy of his own, and will take the road in a few days, playing at popular prices.

—The Golden company—old offenders—are playing The Planter's Wife, Galley Slave, Forget-Me-Not and My Partner without authorization in the South.

—In the Ranks is to be let by Brooks and Dickson to E. J. Buckley and Airy N. Barney. They have engaged a company which includes some of the old cast.

—Arrangements for next season at the Star Theatre have been made. The reports recently circulated that the Wallack management would sell the theatre are false.

—William Harrigan, treasurer for Harrigan and Hart, states that the men of the Seventh Regiment have been invited to repeat their visit to the New Park Theatre.

—Colonel Milliken's Acme Operatic Burlesque company is reported by the manager to be doing a rushing business. The price of admission to the performances is a dime.

—Poole and Gilmore have offered Manager W. R. Hayden high terms for Thomas W. Keene to play an engagement at Niblo's, but as yet the offer has not been accepted.

—Viola Allen has been specially engaged by Lawrence Barrett to appear in The Blot on the 'Scutcheon when he produces it at the Star Theatre during his present engagement.

—Marie Heath was to have left the Kimball Opera company on Saturday, but the manageress would not let her go, as she had been so successful in the parts allotted to her.

—A well-known star writes: "I have recently set to wondering whether there is a calling in the world so badly in need of an unprejudiced and competent historian as our own."

—When Modjeska returns to America, Maurice Barrymore will resume his position as leading man in her company. It is said that Mr. Mantell was offered the place and declined it.

—There is a very incipient movement on foot to form an Actors' Protective Association for the the purpose of bringing suit against any manager who defaults in payment of salary.

—The Nice and Warm company closed their season temporarily on Saturday night to reorganize, and will open on Monday next at Mount Morris. Joseph Polk has left the company.

—Thomas K. Sarreno will produce next season in England a musical comedy called A Run of Luck. The Venetian Exile, which he says is highly spoken of, will see the light here.

—W. J. Florence, one of the trustees of the Actors' Fund, has forwarded his regrets to the Board for non-attendance, but says he hopes shortly to devote more time to its interests.

—McElfatrick and Son are arranging the designs for the decorations of the lobby and unfinished portion of the Standard Theatre. Carl Hermann is acting as business manager for Duff.

—About one hundred pupils of the Lyceum School will appear in Julius Cæsar with Lawrence Barrett on Monday next as supers. Charles McGeachy says some of them will run the star very close.

—Bertha Fay has joined Flora Moore's Bunch of Keys company and assumed the part of May, Minnie Luckstone taking that of Dolly. This particular Bunch is having a very prosperous season.

—Although his company is doing well—that is, paying expenses—Walter Bentley has notified its members that Burr Oaks will close the season on Jan. 31, He will then branch out in a new play.

—Four concerts will shortly be given at the Metropolitan Opera House upon the plan of the Monday Popular Concerts, at Covent Garden Theatre, London. If successful, a series will be given.

—Pinafore in Pennsylvania Dutch is to be revived in the Eastern end of that State. It was a great success a few years ago. The revival is in the hands of Manager G. C. Aschbach, of Allentown.

—In Amsterdam, N. Y., last week, the burly manager of a ten-cent theatrical company thrashed his best actor for appearing in the leading role of Ten Nights in a Barroom in an intoxicated condition.

—On March 1, the injunction placed upon the two youngest members of the Cragg Family will be removed, as both will then be past the age which caused Elbridge Gerry to interfere with their performances.

—A subscription is being raised for the benefit of the family of the young actor, W. E. Morse, who died suddenly last week. J. B. Mason is treasurer, and the various companies in the city are contributing.

—Edward Taylor, formerly business manager for Mme. Janauschek, is organizing a company to support Billy Carroll (now with the Howard Athenæum company) in the latter's new play, Lend Me a Dollar.

—Dion Boucicault said recently that Barrett was a wooden actor and Booth a parrot. He also thinks that there is too much of the Teuton and too little of the Latin in the American nation, and that a smart man in America is one who can keep out of jail. Ergo, Dion must be a genius.

—E. J. Henley has made a hit in Rhea's new play, An American Countess. His wife is still with the British Burlesque company. He left an engagement at the St. James Theatre, London, because he wished to accompany her to America. She could not get a release from Moore and Holmes.

—Jan. 22, afternoon and evening, set down for the Orphan Asylum. There are 1,200 children supported by charity, and Shook and Collier will give substantial aid.

—Nat Goodwin has booked the first week in the St. Louis Grand Opera House so soon as built. It is announced that he will play Hobbies next season. Not long ago he said he might as well die as give it up.

—Colonel Sinn and the Madison Square managers have arranged to play The Rajah for one week at the Park Theatre, Brooklyn, opening Feb. 2. The play became extremely popular over the river; hence the engagement.

—On the first of May Colonel Dunlap will sever his partnership with John A. McCaull, W. B. Simms and the latter will then manage and own the various operatic enterprises known as the McCaull Opera Comique companies.

—The manager of a low variety resort in Fargo, Dak., sent free tickets to the children of the public schools. The Mayor, aided by the police, prevented the children from attending. There are four variety resorts in Fargo.

—Daniel Chanfrau, a nephew of the late Frank S. Chanfrau, made his first appearance on any stage in Albany on Thursday last in Kit, with the company supporting Henry Chanfrau. He played Jerry Sleeper and scored a hit.

—Jeannie Winston and Bessie Louise King, who are singing in opera in Portland, Ore., were remembered by admirers at New Year's—Miss Winston with bracelets and a gold watch and chain, and Miss King with a diamond ring.

—Fred Hunter, stage manager of the Only a Farmer's Daughter company, was presented in Des Moines recently by Manager Frank and his associates with a handsome gold watch. The gift was a pleasant surprise to the recipient.

—William Welch told a MIRROR reporter yesterday that his Cold Day company have maintained the good business which attended the opening of the season. He is pushing local advertising in preparation for the Fourteenth Street engagement.

—Florence Bell is understudying Lilly Post's part in Apajune, and in the event of any change or mishap, will play it. For some time Miss Bell was in Tony Pastor's stock, but being advised to take up comic opera, joined the McCaull company.

—A damage suit in the sum of $20,000 was filed in Cincinnati 17th by the proprietors of the Wild West Show versus the Tacoma Packet Line to recover loss sustained by the sinking of steamer *W. P. Thompson* in December last, while en route to New Orleans.

—Now that the short-lived Apollo Theatre is a thing of the past, the house will probably be devoted to comic opera. A proposal is under consideration to do La Fille de Madame Angot, Genevieve de Brabant and similar operas, with Januschowsky as prima donna.

—George Bruening, the well-known fat boy of The Rajah, is now creating fun in the Kindergarten company. Nearly all the Madison Square staff who can get off are going to Newark on Friday and Saturday to see Mr. Morris' piece, as most of the cast is composed of people from that theatre.

—Kate Foley was engaged on Friday by Townsend Percy to play Cupid in Juno. When Lydia Thompson first produced the burlesque, in Liverpool, many years ago, Michael Connolly, now of Wallack's, arranged the music. He has done the same thing for the forthcoming production.

—Texas is being devastated by play pirates. One band, under management of J. G. Scott, is playing The Silver King. Scott claims to have purchased the right to play the drama in Texas, paying twenty per cent. of the gross receipts for it. This statement is false. Scott also plays A Celebrated Case.

—Charles Coote was engaged by the Madison Square management to play the Private Secretary for the run of the piece on the road. When Gillette and A. M. Palmer entered into a compromise, Coote's services were dispensed with, although he had given satisfaction. He is bringing suit against them.

—Edward Mortimer and several professionals gave an entertainment at the Lexington Avenue Opera House on Monday last for the benefit of the Telegraphers' Union. Mr. Mortimer, who has just joined the Three Wives road company, received several recalls for his recitation of "Shamus O'Brien" and other pieces.

—Frank L. Yerance has met with a little misfortune. He had been engaged by Manager Hughes, of the Denver Academy of Music, to do "general work around the theatre." He at once dubbed himself "business manager," and had the same printed on the letter-heads. Manager Hughes discharged him and burned the letter-heads.

—Howard P. Taylor has finished his play for Kate Claxton, and she will put it in rehearsal next week. It is of the Caprice flavor. The second act of Patti Rosa's play is finished, and the manuscript will be delivered her on Feb. 16. George S. Knight's play, by the same author, will be ready by March. All these are written to-order plays.

—Harrison and Gourlay will produce their new play by E. H. Sothern in about three weeks. It was in rehearsal at Niblo's the past week, and the comedians express themselves as pleased with it. It has not been named as yet, but Domestic Earthquakes has been suggested. Gourlay's new song, "Of Course It's no Business of Mine," will be given in it for the first time.

—Mr. Daly is rehearsing his company in The Recruiting Officer, the comedy that is to follow Love on Crutches. The success of the latter continues, however, and there is little prospect of its being taken off soon. It is unlikely that Mr. Daly will be able to effect the old comedy revivals he meditated earlier in the season, as it looks as if the current piece, with that which is to follow, would fill out the time until Clara Morris' Spring season begins at this house.

—Among other novelties introduced in Adonis, Lillian Grubb's song, "The Wall Street Broker," has made a great hit. Having seen McAllister's Legacy, she desired to further familiarize herself with the ins and outs of Wall street. So on Friday last, with some friends, she visited the Stock Exchange gallery, enjoying the fun below for half-an-hour. The brokers soon recognized her. Suddenly, as if by preconcert, the place turned into pandemonium. Hats were crushed and [illegible] ing was carried on as if a panic were on. It soon transpired that the whole [illegible] worked up to show the fair visitor how things are at times.

PROVINCIAL.

BOSTON.

Prince Methusalem, at the Bijou Theatre, was about the only novelty of the week in Boston; and though its plot is somewhat tangled and jerky in development, however good in intent, its music is fairly melodious, and its dialogue, for the most part, rather bright. Rose Leighton and Ida Vaterga, as the Prince and Princess, whatever they may do separately, destroy each others' efforts when singing together; but, as the cast is to be changed this week, there is little need of enlarging on the fact. The former's trim figure and dashing ways joined in making a captivating fellow of a prince. But I am hopping squarely over De Wolf Hopper, which reminds me of a story which I used to hear in my boyhood's days, and which I am half inclined to think was then something of a chestnut. It was customary on the farm, in those days, for the chore-boy to count all the pigs, chickens, and so forth, every night, to see if any had been stolen. "John," said the farmer on this occasion, "have you counted the pigs?" "Yes, father, all but the little speckled fellow, and he frisked about so I couldn't count him." So, if Mr. Hopper gets overlooked, he now knows why. (I shall expect to hear this story duly worked into the libretto of Prince Methusalem when I go in to see it the second time.) It is hardly too much to say that if Prince Methusalem were an algebraical problem, Mr. Hopper might be denominated the X, without whose relative posing the whole thing would be "nix." What is that I hear in my mind? That this is not criticism? Don't you suppose I know that? Prince Methusalem doesn't need criticism. It needs just this. But, seriously, if that is the way to treat a thing that has no seriousness, Prince Methusalem, with Hopper, is very entertaining, though on the opening night I saw several chances for improvement which, I doubt me not, have been seized upon ere this, because the management of both the co. and the theatre are very quick to see and seize an opportunity. This week Januschowsky will enact the Prince, and Rosalba Beecher the Princess, the latter being originally in the cast, but incapacitated by the accident mentioned.

I was on the sick-list last week, and may say that I was not out of my house on any evening after Monday night, when I saw Prince Methusalem, hence will simply chronicle the happenings at the other theatres. Of course there were no novelties. Thomas W. Keene appeared in Richard III. at the Boston Theatre, playing it as he has before, though I understand the scenery was especially fine. Nat C. Goodwin presented Confusion. Goodwin is always enough to fill a theatre in Boston; but when we have plus a pug dog and P. S. plus a baby, it seems simply a waste of raw material.

Her Atonement appeared at the Globe during the week, and The Colleen Bawn was given at the Boston Museum for the third and last week. A Cold Day When We Get Left was the attraction at the Howard. I did not hear how the mercury marked, though I believe the affair was well spoken of by those who attended. The usual variety rules at the Boylston Museum, and the attractions at Austin and Stone's are kept up at high-pressure rates.

Items: I see it stated that Nat Goodwin has written a play, and the additional information is vouchsafed that the title is A Howling Absurdity. But this last information was unnecessary. I remember another chestnut. Said a discriminating young woman (probably she wore glasses and lived in Boston): "I don't think it required any discernment on the part of Adam to name all the animals. For instance, any one would have known what a hog was if he had not so named it." Eh, Goodwin? Catch on?—George R. Parkes and Elizabeth Robins, of the Boston Museum, were married last week.—John J. Braham is recovering rapidly.—I neglected to mention, in the Bijou notice above, that the monkey in the last act of Prince Methusalem, had a bad attack of stage-fright, Monday night, and with his chattering and crazy actions generally, was the star of the piece for a few moments. He seemed to be doing the parts of both monkey and parrot.—There was a disturbance at one of the skating rinks the past week. The proprietor refused to sell skate checks to two negroes who had evidently gone there to test what they are pleased to term their rights. I certainly sympathize with the people who do not wish to be placed cheek by jowl with a lot of negroes; but, on the other hand, I have no sort of sympathy with the rinks themselves, which exert a bad influence both morally and physically—the latter statement, when the female sex is concerned, receiving the unanimous approval of the medical fraternity. Morally, I consider the influence of the skating-rink worse than the cheap dance-halls.—Henry C. Jarrett was in town last week.—Januschowsky, who appears as Prince Methusalem at the Bijou this week, created the role when the opera was first given in Vienna.—An effort is being made to get the Damrosch co. here for a short season in April. No surety, no come.—Nat C. Goodwin was the guest of Dion Boucicault at the Adams House Sunday, or *vice versa*—I have forgotten which. However, whichever was which, the bill was filled—and the actors, too. Either would make a splendid host, and as to receiving honors, let either one of them alone. We all know which can get away with the most wine; but which will let the most wine get away with him—there's the rub. Here's a good health to both of them!—The Sorcerer will be an early attraction at the Bijou, with Mary Beebe, Laura Joyce and Digby Bell in the cast.—I dropped into Charles D. Blake and Co.'s music rooms just now, and heard Mr. Blake play the new waltz, "Treasures of Memory," just composed for Hilda Thomas, by Frank N. Scott. It is a most excellent composition, and when the lady for whom it was written offers it to her many admirers, her reputation most excellent as it now is, will receive a decided augmentation. The waltz is brilliant and showy, and yet of such ingenious construction as to bring it within the capacity of an average performer.—Thomas W. Keene and his family occupied a box at the Museum Wednesday afternoon to see the Colleen Bawn, and in another box sat Nat Goodwin and a party of friends.—Rosalba Beecher and her mother were in a box there Thursday night.—Great preparations are being made for the Elks' benefit, Feb. 17.—I met Joseph Bradford a few nights age, and he said he was thankful that Robson and Crane had reached a civilized land with his piece. He was particularly pleased with the press notices given it in Philadelphia; but I never heard Kentucky adjectives used more freely and recklessly than J. B. handled them when speaking of the Chicago critics.

NEW ORLEANS.

At the Academy of Music Milton Nobles has been doing a good week's business in his new play of Love and Law, aided by the support of a clever co. The play itself is composed of old dramatic material, but is neatly worked up. It is somewhat of an improvement on his old pieces. George W. Barnum does a clever bit of work as Conti, the Italian organ-grinder. Dollie Nobles sings sweetly, and Agnes Herndon looks handsome and dresses elegantly. Frank E. Aiken gives a good performance of the villain of the play, and the star himself appears to advantage as O'Paff, the Irish Attorney. Nobles goes over to the Grand, 18th, for one week, appearing in some of his old plays. Roland Reed follows Nobles at the Academy in Cheek for one week.

The Kiralfy season at the St. Charles Theatre (six weeks), which ends with the current week, has been a very successful one. Sieba has drawn well during the second week of its representation. Buffalo Bill will appear at this house for one week, 18th, in his play of the Prairie Waif. His support will be made up of members of his Wild West Show and professionals now in the city. The play will be given as much of a spectacular effect as possible. At the conclusion of this engagement the greatest treat of the season is announced, viz.: Her Majesty's Opera co., under the personal management of J. H. Mapleson, and numbering Patti, Nevada, Scalchi and Fursch-Madi in its list of stars. This engagement will last at least two weeks; longer, perhaps, if business warrants it. Although the prices have been greatly advanced over regular rates (to three and five [illegible]) the prospects are that business will be very [illegible]

[illegible] Vickers, a star new to this city, came to the [illegible] Opera House, 11th, for one week, in Gayler's [illegible]. The play is bad—very bad. The [illegible] and talented soubrette; she sings nicely, dances very well and acts cleverly. The supporting co. is somewhat better than the play. Business has been only fair. Milton Nobles for one week, 18th. A strong co. from the Union Square Theatre, N. Y., will begin a six weeks' engagement at this house, Feb. 8, presenting a round of plays made popular at their New York house.

The Simon Comedy co. have been playing The Factory Girl all the week at the Grunewald Opera House to rather light business, save one night, when a benefit was given the Joseph A. Mower Post, G. A. R. Solomon Isaacs was the bill on this occasion. A couple of very graceful Spanish dancers have added to the attraction of the evening at every performance. W. W. Kelly's new star, Grace Hawthorne, comes to this house, 18th, in a round of attractive plays. Her stay will be for several weeks. Kelly has been here for several days working up business and "hustling" around lively and, he hopes, advantageously.

On the days when we have been blessed with fine weather Buffalo Bill's Wild West show has drawn large crowds to Oakland Park. Visitors have always expressed great satisfaction with their visit.

Faranta is doing a land-office business with a circus at his Iron Theatre. The place is crowded nightly and a good circus is seen for ten cents.

Robinson's Dime Museum has been largely patronized during the past week. The burlesque Pinafore played in the theatre seems to please, and the sights of curiosity hall are worth a visit. By-the-way Robinson is no longer lessee of Grunewald Opera House.

There will shortly be opened a Mexican Amphitheatre near the Exposition grounds where mimic representations of bull-fights will be given. Frank V. Hawley is named as director. The German Band have been giving concerts at Washington Artillery Hall during the past week to light attendance. Frank Hawley has been manager of this attraction also. Frank is figuring rather conspicuously in amusement circles here just now. Besides managing the two attractions just mentioned he is set down for a part in The Prairie Waif to be played by Buffalo Bill at the St. Charles next week. Frank's friends here are anxious to see him act, and he will undoubtedly get a reception.

An extended engagement will be played by a fine co. from the Madison Square Theatre at our Academy of Music very shortly. Several of the most popular of the Madison Square successes will be given. With this engagement the Union Square co. and Mapleson's Opera co. at about the same time our theatre-goers certainly ought to be well satisfied.

Roland Reed will play a return engagement here in March, when Humbug will be produced.

SAN FRANCISCO.

Jan. 12.

Despite the inclement weather during a part of the week, most of the theatres are drawing good houses. The principal at present is the Abbott Opera co. at the Baldwin. Large houses have been the rule, with the exception of the nights when the star does not appear, such occasions being marked by a noticeable falling off in the attendance. Last week there was a nightly change of performance, Mignon, Maritana, Barber of Seville, Faust, Fra Diavolo, Traviata and Il Trovatore forming the attractions. To-night Lecocq's Heart and Hand will be produced for the first time here, and will be presented three nights and a matinee. The rest of the week will be filled up with Maritana, Rigoletto, Chimes of Normandy and the Bohemian Girl. Iolanthe is now in preparation, and will be produced next week, the last of the present engagement. There is some talk of a visit to Australia by this co., but nothing definite has yet been settled. Shadows of a Great City is underlined at this house for the 26th, and will be produced with new scenery and fine stage effect, under the direction of Mr. Shewell, who is here from the East especially for that purpose. Lewis Morrison and Gerald Eyre will assume the leading male parts.

At the Standard Theatre Reed's Minstrels have been doing a good business. Last Monday night Charley Reed assumed control as one of the managers, and the troupe will hereafter be known under his name. He was complimented with an immense house on the opening night. Matt Wheeler, formerly of Carncross' of Philadelphia, has become quite a favorite here, and has taken Gerard's place on the end and pairs off with Charles Seaman. Reed and Johnson continue as the other two. A strong programme was presented, the finale to the opening part, Roller Coasting, making a decided hit. It will be continued this week. Gerard, Mills and the soloists continue. Elwood, female personator, has left the company and is now filling an engagement at the Vienna Gardens.

At the Bush Street Theatre Ben Cotton and his own co. have been playing to good houses in True Devotion. His talented little daughter Idaline has made quite a hit, and has become a great favorite in her specialties. To-night Irma, the Waif, will be brought out, and will hold the boards throughout the week, which finishes the engagement. On Friday night Ben Cotton will tender his old minstrel pard, Billy Arlington, a testimonial benefit, when a big bill will be offered, the beneficiary also taking part. The Cottons will be followed on the 19th by the Dalys in Vacation.

Emerson's Minstrels continue at the California, and are doing a paying business. Walsh and King, song-and-dance artists, are the latest addition to the co. To-night Muldoon's Picnic will be produced as a strong card. George Woods, Tierney and Wayne, Duncan, the ventriloquist, and Silvo, the juggler, closed their engagement with this co. last night, and will leave for the East during this week.

Prince North Pole continues to draw good houses at the Tivoli, but will give way to-night to Heart and Hand—in opposition, no doubt, to the Abbott co., which produces the same.

W. E. Sheridan and Louise Davenport begin their starring tour to-night at San Jose under the management of William Nannery. They have a carefully selected co. of fourteen, among the principals being Harry Mainhall, William Lloyd, George Staley, Henrietta Osborne and Clyde Harron. Miss Davenport will appear in A Celebrated Case, Camille and Two Orphans, with Mainhall as leading support. Sheridan will appear at Los Angeles for one week in a round of legitimate characters, beginning on the 22th. After doing the interior towns the co. will continue Eastward, reaching Denver sometime in March.

Hattie Moore and Harry Gates, formerly of the Tivoli, will begin a starring tour on the 10th instant with an opera co. of their own. They open first in Oakland.

McKee Rankin's New York co. will open at the Bush Street Theatre on Feb. 23 for five weeks. They are under engagement to M. B. Leavitt for twelve weeks on this slope.

Frank Wright, a member of the Grismer-Davis comb., now at Portland, is reported to have fallen heir to $75,000. He will continue with the co.

Samuel E. Wetherell, a well-known character in theatrical circles for twenty years past, died last Wednesday. He was at various times connected as manager and treasurer with the Alhambra (now Bush), Standard and Baldwin Theatres and the Grand Opera House. His wife, Nellie Wetherell, is a member of the Union Square Theatre co.

A German performance will be given at the Baldwin on the 18th, with Franz Reinau as stage-manager. Eyes of Love will be produced, with F. D. Reinau and Helene Wagner in the leading roles; Eugenie Von Barbieri, soubrette. The other members of the co. are Messrs. Scherer, Carlmutter, Hirsch and Miss Fleisher and Miss Athens. If successful they will doubtless be continued throughout the season.

The troubles at the California Theatre still continue, and Bert remains in possession. It is not likely that Hayman will be able to assume control for a lone time to come, even under the most favorable circumstances. Bert's whereabouts continue to temain unknown, the last report placing him in Philadelphia. Occasional performances are being given at the Grand Opera during his absence.

An opera season under Colonel Mapleson is being advertised.

Articles of incorporation of the Standard Minstrel Company were filled last week, the purpose named being the management and control of the Standard Theatre for a term of fifty years. The directors are: John J. McBride, Frank W. Steckhan, Charles W. Cornelius, Samuel Meyers and William P. Adams. The amount of capital stock is $15,000, divided into shares of $100 each.

ST. LOUIS.

Pope's Theatre (Charles R. Pope, manager): The Bijou Theatre co. in Orpheus and Eurydice played a good return engagement, although the weather has been the roughest and most severe of the Winter. Vanoni was not in the cast, but Jennie Prince made an acceptable Eurydice, looking very handsome and singing sweetly. Louis De Lange made another hit as Jupiter, and his new topical song, "We'll Draw the Line at That," was encored nearly a dozen times each night. Daisy Murdoch as Cupid, Belle Urquhart as Venus, Emma Calef as Mercury and Harry Pepper as Orpheus were all excellent, and the rest of the extensive cast was highly creditable and interesting, and the costuming and mounting tasteful and handsome. Kate Claxton in Child of State, 18th.

Olympic Theatre (Charles A. Spalding, manager): Joseph Emmet, the greatest of all local favorites, returned after an absence of several seasons and appeared in his new drama, The Strauge Marriage of Fritz, 12th, the house being densely packed and business continuing very large all the week, there being no seats obtainable on several occasions. McCaull's Comic Opera co., 18th.

Standard Theatre (W. H. Smith, manager): The Thompson Opera co. had a very successful week in The Beggar Student. Phil Branson, tenor, was added to the cast Tuesday evening, and had a hearty welcome as Janitza. C. M. Pyke was the Symon, and did admirably. Mlle. A. Gaillard sang the music of Palmatica with great feeling and strength and made a decided impression. Louise Manfred appeared several times as Laura, and was apparently too ill to do herself justice. Miss Franc D. Hall made a piquante and humorous Bonaslava, and Georgie Lincoln was very dashing as Poppenburg. A good piece of comedy was the General Ollendorf of A. W. F. MacCollin. Tony Denier's Humpty Dumpty returns 18th.

People's Theatre (W. C. Mitchell manager): The Romany Rye was presented all the week to fair business. The cast was a new one and the favorite drama had an excellent representation. Only a Farmer's Daughter, 18th.

Casino (George A. McManus, manager): Fine business and a good performance marks the career of this establishment, and Manager McManus and his worthy lieutenant, Colonel Dick Parker, are doing wonders in administering to the wants of their patrons. A number of novelties are promised, and the Alice Oates co. will shortly begin an engagement. Hallen and Hart's Prize Ideals open Feb. 1.

Items: The Elks' Lodge had a private social on the evening of 16th. It was largely attended. The especial guests were the members of the Bijou Opera co., including Louis De Lange, Mr. and Mrs. Harry Pepper, Messrs. Davenport, Grant, De Witt, Professor Kerker, Misses Andrews, Bemister, Tutein and others. The affair was a most pleasant and delightful one. A nice lunch was discussed and with singing and dancing a pleasant evening was enjoyed. It was well in the morning before they dispersed.—Plans are now being submitted for the new Grand Opera House, and a decision will shortly be arrived at and work begun.—Manager Norton has improved greatly, but the weather has been so severe that he is still compelled to remain in doors.—Phil. Branson has had a very severe cold all the week, and on several occasions had to omit some of his solos in The Beggar Student.—The Kunkel concerts continue to be great popular successes. The last one was given on the evening of the 15th, and there was a large house present notwithstanding the fact that the weather was beastly.—Manager Charles Pope has been seriously ill for the past ten days, but is now much better and will soon be able to be about and attend to business.

CINCINNATI.

Falka, presented at Heuck's by the McCaull (pardon, please, for omitting the military prefix "Colonel") Opera troupe, developed considerable attractive potency during the week. The cast, while not especially brilliant in any particular, was even throughout, and combined with the effective mounting of the opera at the hands of Heuck's management, made the performance an enjoyable one. John Howson's excellent work was ably seconded by Hubert Wilke, Bertha Pierce and Ray Samuels in their repertoire roles. For the current week Nordeck, with Frank Mayo and Rachel Johnson (Mrs. Barney McAuley) in the leading roles, followed, 25th, by the Kiralfy Brothers' Sieba comb.

At Havlin's during the past week the box-office returns are represented as entirely satisfactory, and in witnessing the excellent performance of the Messrs. Redmund and Owen and Mrs. Thomas Barry in A Midnight Marriage the frequenters of the Cincinnati Bijou received full payment for ducats expended. This week Thompson's Beggar Student Opera co., followed, 25th, by Minnie Maddern in Caprice.

Good work invariably tells, and the excellent impression made by the Howard Athenæum co. on last year's visit aided materially in the success of last week, when the troupe in question paid Cincinnati a return visit at the People's Theatre. Billy Carroll, Fields and Hanson, Johnson and Harrington and the Two Macs are among the best in that line, and it goes without saying that the house was filled at every performance. This week, Professor Andress' Carnival comb., with a nightly gift distribution, followed, 25th, by the Leopolds in Frivolities.

Manager Harris at the Museum keeps pace with his rivals in the local amusement field and, drop in when you may, that resort will be found liberally patronized.

E. Lawrence Barry, hitherto officiating as advance agent for the Midnight Marriage party has been promoted to the general management of the co., the change being effected during the week.—Harry C. Smart is in town doing the announcement act for the Thompson Beggar Student co., and O. H. Butler is performing a similar duty for Evans and Hoey's Parlor Match comb. William Gill, of the Two Bad Men, was in the city 12th, and states that he has revised the play considerably, and the residents of Indianapolis will be afforded an opportunity of witnessing the improved version of the skit during current week.—Al. Thayer, of the *Enquirer*, is responsible: "Ed. Abraham called at the box-office of Havlin's one day last week and asked for a pass for his folks. Treasurer Jones handed him out a pass for six. 'What is this?' said Ed. 'I only wanted a pass for five.' 'Oh, yes; excuse me,' said the good-natured treasurer, 'it's Ed. Bloom that has six in the family.'" It is hardly necessary to add that the two Eds. deny the allegation in toto, and pronounce the story to be one of Thayer's campaign lies.—Manager Fennessy, of Heuck's New Opera House, has booked the Tompkins and Hill Rag Baby for a return date in April.—The prominent card at Harris' Museum during current week will be Jo-Jo, the Russian dog-faced man.—The Hanlons' Fantasma will be witnessed at Heuck's during the coming season.—Ed. Taylor, formerly manager for Janauschek, is in the city arranging the preliminaries for William Carroll's proposed starring tour, and is organizing a co. to support that clever artist in his new play, a musical comedy, entitled Lend Me a Dollar. Billy will do his best, and if a liberal public will put up the sum in question at the box-office, all will be well.—Marsh Adams, the veteran burnt-cork comedian, is at present engaged at Harris' Museum.—Robinson's Opera House is closed temporarily, but will in all probability be shortly thrown open by Manager Harris.—Uncle John Robinson, of circus fame, who has been seriously ill, is now reported convalescent.—Dr. Joshua Duff, the ex-lecturer at Harris' Museum, who is at present confined to one of the wards in the Cincinnati Hospital, is reported slowly improving.—The rumor cropped out during the past few days that R. E. J. Miles had arranged with Poole and Gilmore and would head off Jim Fennessy and the Kiralfys by bringing out The Seven Ravens at the Grand one week in advance of Sieba's production at Heuck's, which occurs 25th. The scheme, however, failed to materialize, and Orpheus and Eurydice fill out the week, as already announced.

PHILADELPHIA.

On Monday evening last the Mapleson Opera co. began its season, under the direction of Zimmerman and Nixon, with Verdi's Aida. It was in some respects a brilliant performance, so far as the leading artists were concerned. Mme. Fursch-Madi is always dramatic. Her voice is sympathetic and true. The role of Aida gives her a chance to appear at her best. Mme. Scalchi contributed greatly to the delights of the evening. Giannini, who was first introduced to our public in the role of Rhadames, when Aida was produced by the unfortunate Milan Opera co., scored the grand success of the night. He is a valuable acquisition to the Mapleson co. The chorus was well dressed and sang fairly. Audience not large. Tuesday evening Patti appeared in Traviata and in Semiramide on Friday evening. Her performance of Violetta was rather better than in the title role of the latter opera. The attendance on Friday was the largest of the week, and the work, taken altogether, rather the worst. Wednesday evening Nevada made her first appearance in La Sonnambula, and was warmly received. She has a charming stage presence and a soprano voice of great carrying power, but her great charm is naturalness. Ernani was sung on Thursday evening, the performance being remarkable only by reason of the singing of Signor De Anna. A large audience witnessed Lucia di Lammermoor Saturday afternoon. Nevada renewed her triumph of the previous Wednesday. Lucrezia Borgia was given at the evening performance, with Fursch-Madi in the leading role. Colonel Mapleson's co. is the best he has ever brought to this city. Mirella will be given this (Monday) evening, Tuesday Patti "farewells" in Linda, and the season closes on the following night.

Patience was brought out at Haverly's during the past week, and has run to good business. On the opening night the house was thronged and encores were fast and furious. The cast, generally speaking, was excellent. Ryley's Bunthorne is too well known to require notice. Enough to say that he never played it better. Digby Bell, as Grosvenor, was clever and sang with effect. Dungan looked the Colonel, acted excellently and sang the dragoon song better than I have ever heard it. The verse given as an encore, although not by Gilbert, was rather an improvement on that rhymster's efforts. Of the ladies, Miss Beebe's Patience was not a performance of which I can speak in terms of praise, and she dressed the part in questionable taste. Laura Joyce made a complete success of Lady Jane, and the Misses Elsner and Perry looked charming. Patience will hold the boards until further notice.

The Chestnut was well filled above the first floor on the opening night of Only a Woman's Heart, and the attendance throughout the week maintained the standard. The play is—well like others of its sort. The hero is Roger, an escaped convict, who prowls about the lawn of a Saratoga villa. He finds there the real villian, and he sees a pretty young girl, who ultimately turns out to be his own child, but who is then supposed to be the villa owner's daughter. Familiar expedients, such as the substituted heiress; family Bible revealing forgotton secrets, etc., are used by the dramatist. Aside from the two leading characters, the people in the play are as much like men and women as clothing-store dummies. Newton Beers does not justify the great name given him by the press-worker. He looks the tramp, and his face promises much; but his voice is a sing-song monotone, and his "stage whispers" are more like stage thunder. Marie Manzie, who played the leading female part, was simply bad. No other word will express it. This week the Private Secretary; Called Back, 26th.

Fedora grew steadily in favor during the last week of the engagement. The size and quality of the audiences at the Opera House during the two weeks of Fanny Davenport's stay among us, paid an enduring tribute to that lady's powers as an actress. The woman who can carry to success a play which begins with assassination and ends with suicide, is deserving of as much praise as the dramatist who wrote the mass of vivid gloom. Young Mrs. Winthrop holds the boards this week; Carleton Opera co., 26th; Victor Durand, Feb. 2.

At the Walnut, Our Governor, a revised edition of Facts, was produced by Mr. and Mrs. W. J. Florence. There is plenty of humor in the play, and the stars reflect it in a perfect glass of comedy. The Mighty Dollar was given during the latter portion of the week. The present attraction is Rhea and her new play, The American Countess. Burr Oaks will be given 26th.

The Pavements of Paris at the National drew full houses, of course. This theatre is always well patronized. With the exception of Felix Moses and Harold Forsberg, the co. did nothing worthy of notice. The scenery was new and handsome, and the opening house was a bumper. Louis Aldrich and My Partner form the current bill. Next week Barlow-Wilson Minstrels.

At the Arch the Hanlons in Le Voyage en Suisse met with a rousing reception. The co. is strong save in the part of Julia. Salsbury's Troubadors occupy the stage until the 26th, when the Knights, in Over the Garden Wall, will appear. The Arch has determined on a policy which will result in the playing of light-comedy almost exclusively.

Carncross' Opera House was, and is, filled as usual by lovers of burnt cork. The New Central was packed all the week the attraction being Baylies and Kennedy's Bright Lights. This week Kernell's New Enterprise. The Arch Street Opera House was closed during the past week, and remains so this week. There is talk of changing the name and management.

Items: Jan. 29 there will be a benefit at Haverly's tendered by J. H. Haverly and Colonel McCaull to the Journalists' Club of this city. On the occasion the second act of Apajune will be presented by the New York co. Patience will also be given. The theatre will not hold the people.—Speaking of benefits the State Fencibles have one at the Opera House to-night (Monday).—Patti and Charles Mapleson were present at Haverly's on Saturday evening. Manager Morton did the honors.—Why is it we see no flowers at the Opera.—Patience is a thorough success. McCaull seldom scores a miss.—The second Thomas concert will take place on Saturday evening.—W. J. Florence made a speech.—Saturday evening on the Walnut stage in acknowledgement of the reception given him by the members of Lu Lu Temple, Nobles of the Mystic Shrine, of which order he was the founder in America. The Temple had a rousing benefit.—Dan Frohman, M. H. Mallory and A. M. Palmer are expected to be present at the Opera House this (Monday) evening.—Kate Brandt, a chorus singer with Mapleson, was knocked down and badly kicked by a horse while crossing Broad street Friday evening.—Jessie Randolph has left the Only a Woman's Heart co.

CHICAGO.

The second week of the Irving engagement at the Columbia Theatre was better than the first in the matter of attendance, and the prospects are good for a continued increase in popular favor to the end of the season. The most important event of the week was the first production in America of W. G. Wills' drama, Eugene Aram, written expressly for Mr. Irving, and in which he achieved success when first produced in England. The actor has done nothing better than this admirable portrayal of the conflicting emotions which make up the character of Aram as drawn by Wills. It is a poet's creation, and differs materially from the Aram of Bulwer's novel or Hood's poem. In the play we are shown a scholarly man, who by a peaceful, studious life in a quiet village, secure in the love and respect of the people, seeks to wipe out the crime of younger days committed in a fit of passion. He is to wed the daughter of the village pastor, and the play opens on the eve of their wedding-day. Into this seemingly secure retreat comes Houseman, an accomplice and witness of the murder of long ago. This witness does not know that Aram is in the village, but comes to seek for the treasure buried in the cave where Clark, the murdered man, was killed and buried. He is asked to stop over night by the pastor, and at the vicarage he meets Aram for the first time since the crime. A superb scene here occurs between these two. Houseman, a coarse ruffian, endeavors to wring money from Aram in return for silence, and failing, threatens to inform Ruth Meadows, the trusting maid he is about to wed, of the past life of her future husband. This maddens Aram, and in a speech full of passion he denounces Houseman as a thief and murderer, closing with the scornful words, "I defy you." The pastor, who is also a magistrate, has overheard a part of the interview, and is led to believe that Aram has been maligned, being helped to this conclusion by the cringing fear of Houseman, who shrinks from the force of Aram's rage. Servants at this moment of victory for Aram rush in and announce the discovery of the remains of Clark, and Aram's assurance forsakes him. He is asked to view the bones of his victim. He cannot move. Left alone his will deserts him, and he totters out a broken, nerveless, discovered murderer. The last act is in a churchyard, whither Avam has come to pray for pardon. Here occurs as superb a soliloquy, accompanied by masterful acting, as can well be imagined. The guilty wretch whose sin has found him out, called upon Heaven to send him peace and forgiveness; but there is a dumbness in the vaulted sky; there is a blindness in the starry waste, and at last the conscience-stricken and remorseful man sinks down at the foot of a stone cross, burying his face in a grassy mound. Here Ruth finds him, and looking into her pure eyes and clasped about by her loving arms he tells her of his crime; how Clark was a wretch who had robbed him of his first love, and then abused her, ending in robbery and desertion; the pursuit and killing of the scoundrel. The story told, natures gives way, and as the dawn begins to steal over the landscape, Eugene Aram sinks down in the arms of his betrothed, in whose eyes he sees the first glimpse of Heaven, and dies with the sound of a chant in the village church in his ears, and face upturned to that haven where peace and pardon reigns. It was a great performance, and it is the more creditable because Mr. Irving had the whole burden of the piece to carry. Miss Terry was lovable and womanly in the part of Ruth, and in the trying scene of the last act aided greatly in its impressiveness. The Bells, Much Ado and Twelfth Night made up the remainder of the week. This week Eugene Aram will be repeated twice and Richelieu for the first time in America by Mr. Irving and co.

The Seven Ravens show did not draw the second week at McVicker's Theatre, and it struggled along in a hap-hazard sort of way. On Saturday night the last performance was given, and the troupe disbanded. Most of the people are owed their salaries, and J. H. McVicker is out several hundred dollars, for he lent the managers of the affair money to get to Chicago. This week the Hanlons' spectacular fairy pantomime will be seen.

Kate Claxton opened in Child of the State at the Grand, but it proved a failure in the hands of the very poor co. she brought with her, and Two Orphans was substituted at the end of the week, with better results. This week Maude Granger in Lynwood.

Evans and Hoey did a rousing business at Hooley's in A Parlor Match. It is a laughable affair, and the two principals are rather above the average in their line. This week M. B. Curtis, in Spot Cash. Hazel Kirke, with Couldock, 26th.

The Olympic did a good business with Harry Montague's Antics. This week Hallen and Hart's First Prize Ideals, whatever that may be.

Joseph Murphy packed the Standard all last week. He appeared in his popular Irish parts of Shaun Rhue and Terry in the Kerry Gow. This week, Boston Theatre co. in Youth.

The Galley Slave co. did a very good business at the Academy. It is one of the best co.'s that Mr. Campbell has sent us. This week J. J. Dowling in Nobody's Claim.

The People's turned people away, so great was the rush to see Dan's Tribulations. This week, Squatter Sovereignty.

Items: The suggestion of the name "Columbia," for the Haverly Theatre, given in my letter last week, turns out to have been prophetic. On Thursday last an agreement was entered into by C. H. McConnell, J. M. Hill, manager of Margaret Mather, and D. K. Hill, by which the Haverly Theater passed into the hands of a stock company composed of the three mentioned gentlemen and a few others, and the name of the theatre changed to "The Columbia." J. M. Hill will assume the active management on Feb. 1; Mr. McConnell desiring to secure more time for his printing business. The present staff of the theatre will remain unchanged—for the present season at least.—The Twain and Cable readings were well attended.—Mary Mills, a young lady of this city, is with the Galley Slave co., and shows considerable talent.

BALTIMORE.

The gratifying boom that business took at the beginning of the year still continues, and all the houses last week did well. At the Academy of Music Salsbury's Troubadours presented a revised edition of Three of a Kind, and with their usual success. This co. is one of the oldest on the road, and their performances have always been bright, breezy and enjoyable. As Jack Potts, Nate Salsbury is delightfully funny, and Nellie McHenry just as vivacious as ever. On Monday night Zanita began a two weeks' engagement to a big house.

Three Wives to One Husband drew very good houses at the Holliday Street Theatre, and proved to be an enjoyable farce-comedy, mainly through the efforts of J. B. Polk. This week the Carleton Opera co. is appearing in the following repertoire: Drum-Major's Daughter, Mascotte, Merry War and Fra Diavolo. Next, Ristori.

Neil Burgess closed a good week's business at Ford's Opera House on Saturday night. In his specialty he is one of the cleverest comedians we have, and the part of Josiah Puffy's Wife fits him like a glove. Mestayer and Vaugn's co. opened on Monday to a large audience in We, Us & Co. Next week, Boston Ideals.

The Adamless Eden is holding the boards of the Monumental Theatre, and the American Four comb. is drawing good houses at Front Street Theatre. At Harris' Masonic Temple Museum the Harris Opera co. is giving Billee Taylor this week, and many novelties are announced for the curio hall. Sawyer's Original Georgia Minstrels are the attraction at the Dime Museum.

Tips: John E. Owens has recruited his health and strength and is on the look-out for an engagement to appear in his old repertoire. He also has a new play that he pins a good deal of faith on.—Eugene Carrington, Jr., a member of the Lyceum School, is at his home in this city. He is not by any means enthusiastic over the School, and the outlook he says is far from encouraging.—The Boston Ideals announce the following repertoire for their Baltimore engagement: Bohemian Girl, Musketeers, Fra Diavolo, Fanchonette and Pinafore.

BROOKLYN.

Sardou's powerful drama, Fedora, seems to have more popularity than any production seen in this city in a number of years. The seats were sold at a most rapid rate during the past week, and many who desire to attend will have to bargain with the speculators or stay away. The performance on Monday evening was attended by fully two thousand people—although one-third hardly got a fair view of the stage. Nevertheless, they had the name of being at the Park Theatre and catching now and then a peep at Fanny Davenport. The first-nighters were nearly all there with one particular object. Many claimed that Henry Lee was equally as good as Mr. Mantell in the part of Louis, but the majority were in favor of the latter. Miss Davenport was given a hearty welcome, and frequently called to appear before the curtain. The co. is a most excellent one. Fedora will be seen throughout the week. Robson and Crane follow.

Although John A. Stevens' play, Unknown, has not been well treated by the press, it seldom appears in this city but to crowded houses. On Monday night yells of enthusiasm were heard from every quarter of the Grand Opera House. Mr. Stevens, in the leading role, drew forth thunders of applause. The cast, with the exception of Henry Holland and one or two others, comprises some very bad actors. The Hanlons week of 26th.

Jacques Kruger in Dreams was one of the notable openings. Fun in a Photograph Gallery had not been presented for some three years. With such a popular comedian as Mr. Kruger, one can count on seeing a large attendance. This was the case at the Brooklyn Theatre on Monday night. The co. is by long odds superior to that which supported Edouin, while the scenery is new and put upon the stage in a most excellent manner. Shadows of a Great City, with George R. Edison as the star, follows.

Ida Siddons' Minstrels, consisting of forty performers, began a week's engagement at Hyde and Behman's this week, opening to a fair audience. Singing, dancing, with a spectacular burlesque entitled Prince Faithful, comprises the performance.

Items: Manager McConnell, of the Brooklyn Theatre, will play light operas during the Summer season.—For a Life is being presented at the Standard Museum.—The District Attorney sent the following letter on Friday to the different managers of the city: "Gentlemen—Many personal complaints have been made at my office concerning the alleged obscene and lewd character of the theatrical posters and lithographs displayed on the various bill boards and other public places throughout the city, and more especially those descriptive of certain performances held at some of our theatres during the past week. The complaints have not as yet been made the basis of any criminal proceedings in the courts, nor is it the wish of the various citizens and committees who are the complainants to take that step in regard to the present displays of the various show-bills and lithographs already alluded to. Yet there is a strong and cogent desire expressed on all sides to me that I should call your attention to the matter, stating that any future violations of Sections 317 and 319 of the Penal Code will be called to my notice by these various gentlemen and committees, and proceedings will be instituted by them in the courts, which it will be my official duty to prosecute as District Attorney of the County of Kings." The Young Men's Christian Association was the first complainant, and such troups as the Adamless Eden, Zozo and the Devil's Auction are advised to keep away.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): The Moore and Holmes Specialty and Comedy co. are here this week, and are presenting an interesting and varied bill of attractions, and business is good. Next week, Sparks co. in Bunch of Keys.

Lee Avenue Academy of Music (C. L. Woglom, manager): Pavements of Paris is presented this week, and is drawing large audiences. Next week, Tally Ho co.

ALABAMA.

HUNTSVILLE.

Opera House (Oscar R. Hundley, manager): Levy Concert failed to fill date. Atkinson's Peck's Bad Boy co 23d.

Item: Ollie Torbett, the violinist of the Levy Concert co., is visiting relatives here. She says the co. disbanded in Louisville.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): Huntley's Dramatic co. played a return engagement last week, presenting the Streets of New York, Florence Kennedy and J. H. Huntley in the title role, to enthusiastic and crowded houses.

Montgomery Theatre (Jake Tannenbaum, manager): Mattie Vickers as Jacquine in Gayler's comedy-drama, Paste and Diamonds, to good audiences 9th and matinee 10th. Murphy and Murray presented Our Irish Visitors to a fair audience 13th.

Items: The new departure of the Huntley Dramatic co. and the manager of McDonald's Opera House of only charging ten and twenty cents admission has been the means of filling the building to overflowing.

MOBILE.

Mobile Theatre (Jake Tannenbaum, manager): Murray and Murphy in Our Irish Visitors 12th, to a good house. The play was vile and gave great dissatisfaction.

Odd Fellows Hall (J. E. Fulton, manager): The Mascotte was given 15th to a packed house. This is the third week this house has been running, and as yet there has been no abatement in the attendance, which is always large.

ARKANSAS.

LITTLE ROCK.

Grand Opera House (R. A. Little, manager): Aimee, supported by a fair co., presented Mam'zelle to a good audience, 15th, 16th. Our people were somewhat disappointed in the play. Clara Morris, 27th.

Item: The Levy Concert co. was booked for the Capitol Theatre for the 15th. Nearly all the seats were sold for the parquet, but the co. did not put in an appearance.

TEXARKANA.

Ghio's Opera House (A. L. Ghio, manager): Silver King 9th to one of the largest houses of the season. The co. is a strong one and gave excellent satisfaction.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers): The Kendall comb. have been playing the past week to very poor houses. They failed to "catch on" the first night, and thus ruined the week's business.

Rink: A variety co. has been giving performances at the skating rink since Tuesday last. Very good performances, too. Mlle. La Selle, the Water Queen, is one of the attractions. Whitey and Stockwell, 26th, 27th and 28th; W. E. Sheridan, Feb. 2 and 3.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): Instead of the curtain being rung up on the first act of The Creole, on Tuesday night of last week Mr. Clayburgh, the manager, came out and told a large audience that it could call at the box-office and get its money back, as there would be no performance. The long existing jealousy between Helen Blythe, the star, and Donna Madixa (Mrs. W. B. Daniels) had come to an open rupture, and in consequence the co. could not appear. There was a numerous audience present on Monday night and the performance passed off smoothly with the exception of one or two unavoidable hitches; yet anybody could see the fire in Miss Blythe's eye when a flower-garden passed over the footlights for Miss Madixxa at the end of the third act. Miss Blythe was also recalled at this point, but when Miss Madixxa was receiving the load of flowers, she (Miss Blythe) abruptly left the stage. This was the beginning of hostilities. Miss Blythe is said to have abused Miss Madixxa, who retaliated by slapping her rival's face. This enraged Mr. Brien, who swore out a warrant for the arrest of Miss Madixxa on the charge of assault and battery. On Wednesday it was thought matters were patched up, and an announcement was made that a performance would be given; but again an enduring public was doomed to disappointment, as Miss Blythe withstood the appeals and threats and would not appear. The audience again good-naturedly left the theatre. It would take several columns to enumerate the charges and countercharges, but appearances indicate that Mr. and Mrs. Brien are at fault. Both Miss Madixxa and Mr. Clayburgh tell some hard stories relative to Miss Blythe. Mr. Clayburgh says they have had trouble with her repeatedly; that he brought Miss Blythe and her husband out of obscurity, and placed them in the positions they occupied. Mr. Clayburgh also attached the baggage of Miss Blythe. Miss Blythe thinks that too much attention has been paid to Miss Madixxa, and that she should not have been advertised under any name, other than Madixxa. Miss Blythe further asserts that she will never act with Madixxa again. It is but natural there should be a jealousy between the ladies. They are both beautiful and both can act. Miss Madixxa, however, makes the better appearance on the stage owing to her elegant wardrobe and superb jewels. The outcome of this row will probably be the reorganization of the co. with Donna Madixxa, who is now studying the part of Cora, at its head. Leavitt's Specialty co. week of 19th; Oliver Byron in Across the Continent, 26th; Rose Eytinge, Feb. 2; Clara Morris, 9th.

Academy of Music (P. T. Hughes, manager): This cosy house was reopened last week by Sullivan's Mirror

of Ireland co. The entertainment was good of its class, but I do not like the class. However, it seemed to please the good number of people who attended. Mr. Hughes is doing all in his power to make the Academy popular. It presents a neat and clean appearance. Ed. Kauffman has been engaged as treasurer. Mr. Hughes is negotiating with the manager of Peck's Bad Boy for a date in the near future.

Tear Drops. The State Legislature is now in session and business will continue to improve at our places of amusement.—On night of 10th and at matinee Patience was given at the Tabor by forty children from Boulder. They did as well as could be expected. Audience were small.—Fritz Brind lectured at the Tabor on Sunday night, 11th. This house is getting to be the proper place for sacred concerts, lectures, etc. on Sunday nights.—H. Van Valzah, treasurer of the Leadville Opera House, was in town recently. He says the theatrical business is good in the Carbonate camp.—J. F. Brien does not give a striking portrayal of George Duhamel in The Creole.—A new stage floor has been laid at the Tabor.—The exercises attending the inauguration of the Governor took place at the Tabor on 13th. The house was packed.—Frances Kemble, of Clayburgh's co., would appear to good advantage in comic opera. On the night the co. showed here she made a very favorable impression, although her song in The Creole could be dispensed with.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): Theodore Thomas and his orchestra gave the second of the series of subscription concerts, 14th, arranged for the season of '85 by our music-loving citizens. Although the programme, as a whole, was far less classic than the former one, it pleased a vast majority of those who, with almost Spartan-like courage, sit through an evening with the masters without being the least entertained by their company. Emma Juch sang Ave Maria with beautiful sweetness, excellently accompanied by Brandt, who, on this occasion, made his first appearance since his illness.

New Haven Opera (House Horace Wall, manager): Barlow-Wilson Minstrels stopped with us one night, 13th, and sang their tuneful ditties to a packed house. Everybody was in a happy mood, not excepting George Wilson, whose drolleries are as marked as the crazy-quilt suit in which he appears.

American Theatre (Press Eldridge, manager): Murphy and Mack's Comedy Four co. proved very acceptable to the patrons—so at least may be inferred from the crowded houses that witnessed their entertainments every evening. This week, N. S. Wood.

Bunnell's Museum: Fairly large-sized audiences greeted the proprietors of the Buffalo Museum co. last week. Beginning 19th, Mrs. Tom Thumb's co.

Items: Manager Wall was somewhat indisposed last week. He is, however, now much better. Dr. Carver succeeded in accomplishing his task of shooting sixty thousand balls in six days.—Lou Sanford appears next week at the American, at the end of which time she leaves for an eight weeks' tour with a traveling organization.—The management of the Devil's Auction offer fifty dollars to any one who will detect and lead to the conviction of any person tearing down or destroying its bill-boarding.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager:) Melton's Variety co., 12th, five nights, to fair business. A large and delighted audience greeted Margaret Mather and her fine co. in The Honeymoon. Miss Mather, as Juliet, was ably supported by Milnes Levick as Duke Aranza. Miss Mather and Mr. Levick were loudly applauded, and at the conclusion of the acts were called and recalled. William Davidge's personation of the Mock Duke created much amusement and applause.

WATERBURY.

Opera House (Jean Jacques, lessee): The appearance of Margaret Mather, 14th, was duly appreciated by our people, the house being completely filled. Miss Mather appeared in John Tobin's comedy, The Honeymoon, supported by a superb co. The evening's entertainment proved to be one of rare enjoyment to the large audience, Miss Mather being called before the curtain several times.

DANBURY.

Opera House (C. L. Taylor, manager): The Stafford-Foster comb. presented Romeo and Juliet to a small but highly delighted audience, 14th. The support was good. Morris' Kindergarten for the benefit of the South Norwalk Hatters' Association, 20th and 21st. Davene and Austin's Novelty, 23d and 24th.

NEW BRITAIN.

Grand Opera House (John Hanna, manager): Stafford-Foster co., in Othello, to the lightest house of the season, 12th. Mr. Stafford's support is excellent. Margaret Mather, as Juliana, in The Honeymoon, to $600 house, 15th. Miss Mather established herself as a warm favorite at her last appearance, and increased her popularity at this visit. The whole performance was most enjoyable to a large, fashionable and enthusiastic attendance. Messrs. Levick, Paulding and Davidge deserve special mention, while the whole co., including orchestra, were very satisfactory.

Items: While here William Stafford caused the arrest of his manager on charge of embezzlement. It is reported that Mr. Stafford's receipts only netted the co. $4.50.—Manager Hanna has refused to book a number of dime shows which are traveling in this region.

DELAWARE.

WILMINGTON.

Grand Opera House (Jesse Baylis, manager): Of Burr Oaks, 12th and 13th, may be briefly said—good company, good scenery, fair business and a poor play. Private Secretary, 14th, with the two Grovers, to a splendid audience, who thoroughly enjoyed the performance. Thompson and Hill's Zanita, 15th, 16th and 17th, to poor business.

Items: Our orchestra this year, under Professor Raybold, is a great improvement over any we have ever had. —Barlow-Wilson Minstrels and The Planter's Wife co. are the dates this week.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (Rapley and Kinsley, managers): Howard Carroll's American Countess was given from Wednesday to end of week. The cast is as follows:

Hortense Elmer Paliano, the Countess..	Mlle. Rhea
Arthur Morton, Stock Broker......	George Learock
Leopold Sylvia Baraga, Adventurer..	Ed. J. Henley
Algernon Sydney Stubbs........	J. R. Amory
Allan McAllan, M. D...........	Robert G. Wilson
Judge Van Cortland.	John Swinburne
Giacomo Fracatelli........	Leo Cooper
Detective......	Charles Kidder
Servant.........	Ed. Davis
Mrs. Van Cortland	Mrs. Ella Wren
Emily Van Cortland......	Mae Clarke
Mary Dawson...................	Virginia Peyton

The scenes of the play are laid in New York and Saratoga. Hortense Elmer Paliano is the daughter of a rich American girl, who, after a quarrel with her lover, married a profligate Italian Count, and died early, leaving her daughter with a bitter feeling against her father and mankind generally. Arthur Morton is engaged to Miss Van Cortland, though he pays her very little attention, she in turn being quite engrossed with Mr. Stubbs, who rhymingly worships at her shrine. Baraga, in love with Hortense, plots to have Morton arrested as a forger, and having the handle of a stiletto in his possession belonging to Hortense, which he professed to have found in the apartment of an enemy of her family who was supposed to have committed suicide, threatens her arrest. More to free Morton, who has become her delared lover, than to save herself from annoyance, she consents to marry Baraga. In the fourth act, when the ceremony is about to be performed, an affidavit is read from Giacomo Fracatella, a sort of foster-brother of Hortense, in which Baraga is accused of the murder which he attempts to fasten upon Hortense; also of the forgeries for which Morton has suffered. The villain is led off and the rest live happy ever after. The first performance was a success, although the lines, well written as they were, did not make the plot as clear as might be. The author is making some changes in both language and business, and when he gets through I think there will be few better modern plays. The ballroom scene in Camille was given Saturday night in addition to the American Countess. Rhea's costumes in the latter play were magnificent, the famous Queen of Holland dress being one of them. This week, May Blossom; next week, We, Us & Co.

Ford's Opera House (John T. Ford, manager): Last week Carleton struggled bravely with bad luck in the way of sick people. Richard Golden was left in a hospital in Richmond. Jessie Bartlett-Davis was prevented from leaving her house in Chicago by an accident to her baby and was greatly missed, though Rose Beaudet and Rosetta Bartlett did nobly. Saturday matinee drew a good house to see Fra Diavolo. At the last moment word was received that Dora Wiley, who had been far from well all week, was too ill to appear. Merry War was substituted with Rose Beaudet as Violetta. She had never sung it before, but did it quite acceptably. Mr. Carleton said this was the first time in seven months that he had been compelled to change an opera. Neil Burgess this week in Vim. Bottle of Ink next.

Albaugh's Opera House (John W. Albaugh, manager): Robson and Crane and their excellent co. last week to good business. The Cherubs was given Thursday night and was very amusing. Ristori this week in Elizabeth, Marie Antoinette and Mary Stuart. Maggie Mitchell, 26th.

Herzogs: The Kimball Opera co. last week to the usual packed houses, in Chimes of Normandy. Mattie Danielle and Marie Heath alternating as Mignonette. This week, Pauline Markham in East Lynne and Ticket-of-Leave Man. Next, Sawyer's Georgia Minstrels.

Dime Museum (Barton and Logan): Helen Desmond and co. in Colleen Bawn and Hazel Kirke.

Theatre Comique (T. E. Snelbaker, manager): This week Dominick Murray in Escaped from Sing Sing.

Items: Henry Guy Carleton and his bride are in the city.—Victor Durand is in the National's list of attractions.—They do say that all the newspaper boys are going to write plays "right straight off."

FLORIDA.

PENSACOLA.

Pensacola Opera House (R. F. McConnell, manager): Roland Reed in his mirth-provoking Cheek captivated the audience, 16th. Blanche Vaughan as Nell was particularly pleasing. Her duet with Dick Smythe took the house by storm.

Arena: Waldron's Circus on 22d.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): John T. Raymond in For Congress, 14th, to a large and delighted audience. This co. was among the few to rent the house this season. Closed until Mattie Vickers' appearance, 22d, followed by Rhea, 28th and 29th. The Pirates of Penzance will be produced 30th, 31st and matinee, and will be the operatic event of the season. The opera has been in rehearsal several weeks, and includes the best musical and dramatic talent in the city. New scenery is being painted expressly. I predict large houses.

Items: Manager Johnson informs me that he has nearly every night in February engaged; among the cos. will be some very fine attractions.—Murray and Murphy were booked for 19th and 20th, but cancelled by telegraph from New Orleans, from which point they jumped to Chicago.

ATLANTA.

DeGive's Opera House (L. DeGive, proprietor): Robert McWade, as Rip Van Winkle, drew a fair house 12th. The performance was a decided success. Mr. McWade as Kip was pronounced by a number present to be fully up to the Jefferson standard. Roland Reed produced Cheek and Humbug to large houses. 13th and 14th. On Mr. Reed's former engagement, he established himself as a favorite. Atkinson's Peck's Bad Boy co. 15th and 16th, to good business, notwithstanding very inclement weather, and judging from manifestations the skit pleased every one. John T. Raymond came 17th, with matinee, playing to large houses. In Paradise and For Congress were given, in which Mr. Raymond fully sustained his popularity.

AUGUSTA.

New Masonic Theatre (S. H. Cohen, manager): John T. Raymond in For Congress, 15th, to only moderate business. Manager Cotter says this was the first losing night he had had in some time. James O'Neill and the Stetson co. in Monte Cristo, 16th, to a most enthusiastic audience. It was also one of the largest houses of the season, notwithstanding heavy and cold rain. Mr. Zimmerman says he has not had a losing week the entire season in the West and South.

ILLINOIS.

STERLING.

Academy of Music (Chamberlain Brothers, managers): Jumbo Davis, 12th, to a crowded house. Galley Slave, 29th.

ROCKFORD.

Opera House (C. C. Jones, manager): The Galley Slave co., 10th, to a miserably poor house. The co. did well. Ellie Wilton was suffering from a bad cold. Oliver Byron, in Across the Continent, to a fair house, 14th.

INDIANA.

INDIANAPOLIS.

Dickson's Grand Opera House (George A. Dickson, manager): Murdock's Hoop of Gold was presented 12th, to a fair house, by Lennox's co. The parts were only fairly well handled. On 15th, to fill the week, May Blossom pleased the patrons. 22d, 23d and 24th, Fritz Emmet, in A Strange Marriage.

English's Opera House (J. H. Anderson, manager): The Wilbur Opera co. opened week with Girofle-Girofla to a crowded house. The exceedingly low rate for opera has drawn well. The Little Duke was presented Tuesday night to like good business. Wednesday both were given. The co. seemed better up in Little Duke. Susie Kirwin, in title roles was very good. Chorus was not strong. Leading support fair. The great hit the co. made here induced Manager English to plead for a return date. The pleadings were successful, and they appeared 19th, 20th and 21st. Crimes of London was given rest of the week to less than fair business. Several changes had been made in the co., that worked to disadvantage. Maud Stuart was engaged to play Nell Tatters. Her faithful assumption of the part on only a few hours' notice was pleasing to her friends. J. Scully joined also, taking character of Salvation Bob. The author, three proprietors and managers each took parts in the play. There is not much in the piece—in fact, nothing that would cause deep surprise or enthusiasm. Played to an $18 matinee. Lilly Clay's Adamless Eden, 22d, taking the limit of the law, one night. Closed, 23d and 24th; Kelly and Ryan, 26th, 27th and 28th; Midnight Marriage, 29th, 30th and 31st.

Museum: Just closed another week of the four performances a day. Manager Sackett will probably cut this down to two. The Museum now seems fully established. Violetta Shelbydin, Charles Schilling, Frank Howe, Victor Jerome, Conrad and Barnum's elephant, Lester and Walker and the Leander Quartet were the stage attractions for the week. Fat Women, glass blowers. Jo-Jo, Samson. Strong and lightning calculator filled the curiosity hall. Week of 19th, Nala Dama Jante, snake charmer; Anna Jones, Herr Geis and fourteen stars.

Elbow shots: The Twain-Cable reading drew $790 worth.—Manager Gilmore paid a skipped-by-the-light-of-the-moon trip to Chicago, 16th. He did not get lost in the city.—Colonel D. A. Keyes, last season with the ill-fated Elliot Barnes' Our Summer Boarders, is here ahead of Emmet.—No transfer co. here has been engaged to transfer the baggage of the Adamless Eden co. It is sent by telegraph.—De Kress, author of Crimes of London, is a living example of Southern chivalry—so he himself says. But there's a suspicion he is——not — Harry J. Mortimer has assumed the head of the Crimes. He is a rustler.—Jesse Hough is now assistant treasurer at English's, vice Tunis Dean, gone to Congress.—Harry E. Feicht, the Dayton representative of THE MIRROR, called on me 17th. He was here as a delegate to the Polo convention.—A canard was in circulation Saturday that Allen, of the Black Crook co., now at the Zoo, was dying from wooden-tooth-pick-of-the-throat. —State Senate now in session, and the solons nightly take in the Zoo ballet—The Maennerchor, a local musical society of note, will soon produce The Beggar Student.—Charles Black, an old Indianapolis boy, is now musical director for the Wilbur co. He will resign unless given his old part in the cast. Leading an extensive orchestra is not a picnic.—Honorable W. E. English still manages his opera house, notwithstanding his presence in Congress.—The *bon ton* affair of the season will be the Elks' benefit, Feb 6, at the Grand. Elaborate preparations are being made.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): Lilly Clay's Adamless Eden co. appeared 13th before the largest male audience that was ever assembled in the House. Hoop of Gold drew only a fair House, 15th. James O'Neill in Monte Cristo is booked for 21st and 22d; Joseph Murphy, 23d; Dan Sully's Corner Grocery, 24th, and the Wilbur Opera co., 28th.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Tony Denier's Humpty Dumpty appeared to a fair house, 13th. An Adamless Eden, 23d.

FORT WAYNE.

Academy of Music (C. B. Woodworth, manager): Professor Reynolds, a somewhat erratic person and a mesmerist of some note, had some very poor houses during the week. He evidently has a poor opinion of this city, for he informed the audience one night that in thirteen years' experience he had the poorest meals he had ever eaten. He gave a clever performance and deserved better houses. This week this place will be relegated to the purpose for which it was built, viz., a skating rink. The attractions now booked will be played, as will other engagements made from time to time. However, no special pains will be taken to procure dates. The house will remain in the hands of George A. Dickson, and Mr. Woodworth will continue as his representative.

Masonic Temple (J. H Simonson, manager): The only co. at this house was the Wilbur Opera co., 17th. Good audience. Mr. Simonson has left for New York to book attractions

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): Levy's concert, 10th, was not a success financially. Lights o' London, 12th and 13th, to crowded houses. Abbie Cunningham Concert co., 22d; Bunch of Keys, 26th.

IOWA.

MARSHALLTOWN.

Woodbury Hall (L. C. Goodwin, manager): A very large and very fashionable audience was drawn, 10th, by Nordeck in the hands of Frank Mayo and co. Mr. Mayo might modify to some extent those peculiarities of manner that characterizes Davy Crockett. Henrietta Vaders is very good in the role of the Princess playing it naturally and powerfully. The Countess is a well conceived and well rendered by Rachel McAuley, who displays a good amount of ability. Joseph Taylor created a great deal of enthusiasm. He is a good actor. The rest of the co filled their allotted parts satisfactorily with very tedious waits, the performance did not end until a late hour. Each act received an encore, and upon the whole the evening was one of pleasure and satisfaction.

Items: Manager Corbyn is a very geenial gentleman. I often see in the correspondence endorsements of THE MIRROR. Now, if I reported every time a compliment was paid the paper here, my space would be continually filled by them. Mr. Goodwin introduced me to Mr. Corbyn as the Mayor.—The Amelia Goldburg Concert co. were stuck here for a few days last week. In hard luck owing to the failure of their advance agent to make dates.—Mr. Goldburg, agent f r Phosa McAllister, is in the city, and has made date of 26th.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): A good audience attended the Galley Slave, 12th. An excellent co. The audience highly pleased. Only a Farmer's Daughter, 15th; good house.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): The Two Johns Comedy co. entertained an amused audience of the usual size, 12th. Jumbo Davis and a very fine orchestra appeared 14th, to one of the largest houses of the season. The Galley Slave, 26th; Janauschek, 31st.

Item: THE MIRROR can be found on sale at Dusill and Gerill's book and drug store.

DUBUQUE.

Opera House (Duncan and Waller, managers): Baird's Minstrels, 10th, giving a matinee, to very light business. The co. is very weak just now owing to a number of their men being on the sick list. Two Johns Comedy co. appeared 14th to good business, and gave general satisfaction. The comedy is very funny and the co. equal to the situations. The Madrigal club of Chicago gave a very pleasing entertainment, 13th, for benefit of Young Men's Christian Association. The house remains closed until the 27th, when The Galley Slave comes. Janauschek 30th.

IOWA CITY.

Opera House (J. N. Coldren, manager): The Two Johns Comedy co. played to the largest house of the season, 10th, and gave excellent satisfaction. Laura Dainty in A Mountain Pink, 12th, to only a fair house. If she had been properly advertised she would have had a good house. The Galley Slave, under the management of Frederick G. Berger, is coming 24th.

Items: Business has improved since Jan. 1.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Frank Mayo presented his new play, Nordeck, 15th, to fair business, giving excellent satisfaction. A Manitoba zephyr, assisted by a heavy fall of snow and depressed thermometer, kept a great many away who were anxious to see Mr. Mayo in the role of Nordeck. Romany Rye, 27th; Janauschek, Feb. 5.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Lillian Lewis, supported by C. R. Gardiner's magnificent co., presented Campbell's play of Fate at matinee and Only a Farmer's Daughter evening of 10th. Both performances were well attended. Miss Lewis' success in Des Moines was an assured fact. Her appearance here will be hailed with delight in more auspicious times. Frank Mayo, in Nordeck, 12th and 13th, added another to the list of popular successes presented at this house during the present season. Frank Mayo as Nordeck fully demonstrated his right to a place among the foremost actors in the country. His Nordeck leaves little to criticise. His support was admirable throughout, and the piece was appropriately dressed. Mr. Mayo's engagement closed 14th, with Davy Crockett, to fine business, but nothing compared to what he has done here on former visits.

Items: Manager Moore, of the Grand, paid THE MIRROR a handsome compliment in inserting its card in two places upon the programme of 10th.—Sheridan Corbyn, Frank Mayo's genial manager, is a brother in-law to Manager Foster, of this city. Mr. Corbyn reports business dull, and says he will be glad when the season closes, March 1. The co. goes South until then.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Lizzie Evans in Fogg's Ferry, Dew-Drop and Maud Miller, 9th, 10th and matinee. The audiences were large and fashionable. His Excellency Governor Martin and staff and many of the State Senators were in town being prominent in attendance and applause. There is no question now as to Miss Evans' talents and position in her chosen profession. Lizzie May Ulmer in Dad's Girl, 13th and 14th and matinee. A fair play with a bad title. The business was good and Miss Ulmer made many new friends by her charming rendition of her part. Pretty little Fay Templeton in Mascotte, Belle Coquette and Olivette, 15th, 16th and 17th. Miss Templeton is a great favorite here and draws big houses always.

Grand Opera House (Wood and Updegraff, managers): The powerful spectacular play, Siberia, to very large business, 12th, 13th and 14th. Emma Vaders deserves special mention, as she is the real star of the troupe, though not down on the bills. The scenery was fine and the acting unusually good in every respect.

LYONS.

Butler's Opera House (T. A. Butler, manager): No attraction last week and nothing until 20th, when Lizzie May Ulmer plays before a Lyons audience for the first time, present Dad's Girl.

Items: Mr. Ulmer is a brother of of G. T. Ulmer of the Sterling *Bulletin*, and on this account plays in that town and this. The sale of seats at so early a date is greater than ever before, even up to the date booked. Mr. Gilroy, the genial manager, sends regards.

ABILENE.

Opera House (H. Bonebrake, manager): Lizzie Evans, in Fogg's Ferry, was greeted by a large and enthusiastic audience, 13th. Standing room was at a premium. Miss Evans is petite in form, has pleasing, graceful manners, and a charming, expressive face. In the lighter veins she is captivating, even irresistable. Young, vivacious and mercurial in temperament, her transitions from sunshine to rain are quick and artistically effective. As Chip, she won her way into the hearts of her audience. Support very good. Fay Templeton, 22d; Lizzie May Ulmer, 23d; A Mountain Pink, 28th.

Rush: There was a great rush for seats for Fay Templeton on Wednesday. Every seat in the house is sold, and at advanced prices. Indications are that she will have the largest house of the season.

PARSONS.

Edwards Opera House (McKim and Baird, managers): The Fay Templeton Opera co. gave us La Belle Coquette to large audience, 8th. Fay's pa now takes the comedy parts. Otherwise, the co. is balanced about as usual. Crossen's Banker's Daughter, 9th, to fair business.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): Lizzie May Ulmer and a very excellent co. gave Dad's Girl, 12th, to a fair house. The evening was one of pure enjoyment. Very clever performance of a bright play. Miss Ulmer is full of *chic*, and is as piquant as can be. Her conception of a true-hearted country-girl in her new position in life was very fine. George C. Boniface made an excellent David Harkins, Harry Robinson as Vasco De Gama Biles, and Kate Burlingame as the "still hopeful" spinster, Angela, did some excellent character business. Lights o' London, 14th, 15th, to one of the largest houses of the Winter on the first evening, and a very good house for the second; a severe storm interfered. The play was well mounted and finely played. James Neill as Harold and Helen Ottolengui as Bess were both the recipients of encomiums from the large audience, the curtain bring raised three times after the fourth act. The Jarvises were very cleverly done by Harry Harwood and Marian Strickland. Irene Ackerman was a good Hetty Preene.

MANHATTAN.

Moore's Opera House (Al Patterson, manager): Lizzie Evans, "the little electric battery," with an excellent support, played 14th to good business. The play was Fogg's Ferry. Maud Atkinson, 26th and 27th.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Crossen's Banker's Daughter co. appeared 10th, to fair business, giving good satisfaction. The scenery carried by the co. was very good. Lizzie Evans, 23d and 24th.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): Lizzie Evans with an excellent co. presented Dew-Drop 1sth, in a first-class manner. The house was well filled, notwithstanding a heavy snow storm and cold weather.

LEAVENWORTH.

Grand Opera House (Ed A.Church, manager): Lights o' London was presented 12th and 13th to large and fashionable audiences. The cast is very fair, but in many respects does not touch the degree of excellence displayed by the co of last season. The Harold Armitage of Joseph Neill cannot be compared with that of J. L. Burleigh, who made a most decided hit last season in the part. Helen Ottolengui, although suffering severely from a cold, gave a splendid representation of Bess Marks. George Mordaunt's Squire Armitage was a faithful creation. Julian Mitchell played Seth Preene in a manner that never failed to elicit applause in any of his splendid climaxes. The Jarvis family afforded great amusement. The scenery was superb.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Week of the 12th was notable by the engagement of the Boston Ideal Opera co., and although the weather ran the entire scale, and gave in quick succession every phase, good and bad, of the four seasons, the house was filled to the doors at every performance. The Musketeers, Martha, Fanchonette, Bohemian Girl, Fatinitza and Pinafore were presented with all the taste and finish peculiar to this co. This is the best equipped and appointed organization of its kind on the road, yet the close observer can not help but see that it has become weakened in the past few seasons. Private Tutor, 19th, week; Ford's Opera co., 26th.

Masonic Temple Theatre (W. H. Meffert, manager): Grace Hawthorne, supported by a co. of ordinary ability, appeared in Miss Multon and Camille, 15th and 16th. The performances were for the benefit of the De Molay Commandery, and were attended by fair audiences. Miss Hawthorne is indeed a good amateur actress, but is, unfortunately, possessed of more ambition than judgment, and essays more than she is capable of. She has a strong, clear voice, a good stage appearance, and with more experience and in less pretentious parts she will meet with success. The introduction of a duel scene between Armand and the Count is an innovation too tame and uninteresting for consideration, and only serves as an advertising feature. Rehan's 7-20-8, 22d, 23d and 24th; McCaull's Falka, week of 26th.

The New Grand Theatre (J. P. Whallen, proprietor): Youth was presented by the Boston Theatre co. last week, but failed to score the success it deserved. The crack military company of the State assisted the performances materially, and made the embarkation scene realistic to a degree. Their services were acknowledged by a handsome floral design. A Midnight Marriage, 19th, week; Peck's Bad Boy, week of 26th.

Harris' Museum (James Revell, manager): The crowds continue, and the place has all the business it can possibly do. Heege's Comedy co., in Peck's Bad Boy, and Joshua Whitcomb and The Illusion Zuma were the attractions last week. Draper's Uncle Tom holds forth this week and next, and will wring the tears and dimes from the little ones.

Leiderkranz Hall: Lilly Clay's Adamless Eden attracted a tremendous crowd of baldheads, 15th. The audience evidently expected something loud, and when the entertainment developed only a fair, respectable variety performance, it was the worst sold crowd one ever cares to see.

MAINE.

PORTLAND.

City Hall has been filled with large audiences this week, 14th to 17th, and the five performances of the German Volunteer, under the auspices of the G. A. R., Thatcher Post, with W. D. Cipher in the title role, was a financial success. Annie Libby as the heroine was especially good, and Frederick Pollock as the Confederate General decidedly bad. His vocation is lost on the stage, and his forte is not acting. The cast was fair.

People's Theatre (Wylie and Sanford, managers): The new managers have a fine array of talent announced, and with proper foresight success must follow the undertaking.

Rossini Hall: For Sweet Charity's Sake, the laughing comedy of the Elevator, was given by amateurs, 14th and 15th, to large and delighted audiences. Ward Noyes as the elevator-boy was remarkably clever. The different characters were well rendered by a goodly cast, and artistically as well as financially the affair was most successful.

MASSACHUSETTS.

WORCESTER.

Theatre (Charles Wilkinson, manager): Uncle Tom's Cabin for three nights of past week did good business. T. P. W. Minstrels, 17th, played to a large house. Devil's Auction, 23d, 24th; Our Regiment, week of 26th; The Great English Mystery, week of Feb. 3; Zozo, 9th, 10th.

Points: W. Lowenthal, agent of the Devil's Auction co., met many of his old chums among the T. P. W. party.—George W. Turner, who has been here for a week past on the sick list, joined his party to-day.—Mr. West, of T. P. W., met with a very singular accident, and one that will probably prove very painful, though not serious.—He has the sympathy of the entire co., and they appear to be doing all in their power for his comfort.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): John A. Stevens, whose popularity here is still undiminished, had a big house, 14th, in Passion's Slave. The supporting co. was good, particularly Emily Lytton, who is a captivating little soubrette, and J. W. Summers. T. P. W., 15th, packed the house from pit to dome, and then turned away people. A first-class show. William Muldoon's statuary posing is quite a feature. McNish was suffering from lameness and had to cut a good deal of his business. Peck's Bad Boy made his first appearance, 17th, and had a good house, which testified its appreciation of the "monkey-shines" by continuous screams of laughter. John J. Williams, as the Bad Boy; John J. Connor, as his father, and J. W. Grath as the Groceryman, kept the fun going in lively shape.

FITCHBURG.

Opera House (F. A. Currier, manager): Boston Museum co., 15th, in Guv'nor, to a good house. Co. good. Inca Comedy co. in Fun in a Boarding School, 16th, to poor house; co, poor.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Ada Gray in East Lynne, 14th, supported by J. Clinton Hall, A. Z. Chipman and an excellent co. Good business. Miss Gray's interpretation of Lady Isabel is very good—in fact, the best we have had in several years. The Bost n Symphony Orchestra, 16th, to large and fashionable audience. Mrs. E. Humphrey Allen, Leopold Lichtenberg and Alexander Freygang were the soloists. The Acme Burlesque co. gave two performances, 17th, to poor houses. Sol Smith Russell, 22d; Margaret Mather, 24th; John A. Stevens, 30th; Peck's Bad Boy, 31st.

People's Museum: The Acme Burlesque and Specialty co. opened 12th and gave two performances daily to crowded houses. Saturday the co. were transferred to the Academy. The gave a burlesque called The Gold Fiend. Professor Christie's Thisbe, week of 19th.

Items: The manager at Woonsocket, R. I., told the Ada Gray party that this was a poor town and they would play to empty chairs. Yet we gathered in a cool $100 more than the co. played to there.—B. S. Crane is no longer advance agent for Ada Gray.—The skating-rink is open but one night a week.—R. M. Field plays Edwin Booth three weeks in New England, beginning the last of February.—An item in last week's MIRROR in relation to Lillian Harvey's engagement with the Acme Burlesque co. and her abrupt departure had its sequel in this city. Miss Harvey married John D. Prince, the bicyclist, in New York, 10th, and Prince treated the members of the Acme co., of which his newly made wife was a member, to a supper. Being short of cash, he showed a check, and, the banks being closed, tried to get some of the co. to cash it. Lottie Mortimer, of the co., induced her father, a Mr. Friedlander, to accommodate him. The co. came here and opened at the People's Museum, 12th, and Prince and wife were with them. Tuesday afternoon they went to Boston and failed to return. Friedlander put in an appearance Wednesday in search of Prince, the check having proved to be worthless. Being informed of his departure, he left for Boston, but failed to find Prince there. The manager of the co. is out about $50 for costume and money advanced Mrs. Prince.—Charlie Leve, not Seve, as the type made me say last week, will be leader of Den Thompson's Own Orchestra.

CHELSEA.

Academy of Music (James B. Field, manager): Week of 12th, John Murray in Constable Hook, Ticket-of-Leave Man, Rip Van Winkle, The Octoroon, Chimney Corner and Fagin the Jew, to fair business. Boucicault in Colleen Bawn, 22d; Thomas W. Keene in Richard III., Feb. 7.

LYNN.

Music Hall (James F. Rock, manager): The Huntington Sisters, vocalists, and Professor J. J. Hayes appeared at the eleventh entertainment in the Star course 12th to a large and delighted audience. Susie West and a co. of amateurs and semi-professionals from Boston, under the euphonious title of the New York Standard co., opened 13th in Dora at cheap prices. A more miserable attempt at acting I have never witnessed. The hall was literally packed the first night, and jeers and catcalls were numerous. With indomitable courage, they substituted Ten Nights in a Bar-room and played during the remainder of the week to poor business.

Items: I attended a performance of Oliver Twist, by John Murray's co., at Chelsea, last night. It was an excellent performance, and received enthusiastic approval from a large and cultivated audience. I desire to thank Charles Atkinson, through THE MIRROR, for courtesies extended.

LOWELL.

Music Hall (Walter S. Simons, manager): A very amateurish crowd, headed by Minnie Connor, produced Fun in a Boarding-School, 19th, to a small and disgusted audience. John E. Ince and Lisetta Ellani were starred, and no excuse given for their non-appearance. Acme Opera co. for five performances, opening 21st.

Item: The Bennett and Moulton Opera co. will put in a week at Huntington Hall, 26th.—The Bellmonts will appear in Humpty Dumpty at the Urban Comique this week, and Katie and Gussie Hart have been retained.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Ada Gray and a fair co. appeared 16th in that agonizing play, East Lynne. The house was good, considering the state of the weather.

MILFORD.

Opera House (George G Cook, manager): Gustavus Clarke played Monte Cristo to a good house, 16th, and The Streets of New York 17th. The largest audience ever assembled in the Opera House witnessed the performance of 17th, over 200 standing. Prices reduced to ten, twenty and thirty cents. Mr. Clarke has scored a success here.

PITTSFIELD.

Academy of Music (C. Quackenbush, manager): Peck's Bad Boy to good business 12th. Callender's Minstrels gave two performances to fair business 16th, 17th.

MICHIGAN.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): A Parlor Match proved to be one of Mr. [illegible] Hoyt's pleasantest conceits, and drew a [illegible] ing about $300, 9th. Evans and Hoey, [illegible] seen here before, in the variety business, [illegible] merriment, and the performance was voted [illegible] funniest of the season. Janauschek, supported by a fine co., appeared in My Life, 14th. The play [illegible] well calculated to display the star's talents. [illegible] Slave, 30th and 31st.

IONIA.

Armory Hall (K. R. Smith, manager): [illegible] Opera co., in Queen's Lace Handkerchief, to a [illegible] house, 10th. The Abbie Carrington Opera co. gave a very pleasing entertainment to a fair house. [illegible] people turned out.

KALAMAZOO.

Academy of Music (Benjamin A. Bush, manager): Mme. Janauschek, in My Life, 15th, to a good house. Mary people visited her private car during the day.

Kalamazoo Opera House: Acme Dime co., booked for one month, has so far played to good business. Now in third week.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): The Ford Opera co. gave a concert 11th with unbounded success. Every number was encored, George [illegible] receiving four recalls. Notwithstanding a heavy rain from six to eight in the evening, the house was nearly filled. The co. scored a complete success, and many regret that they cannot return before they leave the State. John S. Murphy, with an inefficient co., in Kerry Gow, 15th. Business good.

FLINT.

Music Hall (Thayer and Page, managers): Gardner's Flint City Band drew a crowded house, 8th. Mr. Rooney's co. drew a fair house, 14th. Good variety show. Grau's English Opera co., 15th, to big business. J. S. Murphy's Kerry Gow, 24th; Flint Conservatory of Music Concert, 26th

PORT HURON.

City Opera House (Clay and Buckley, managers): Things theatrically are looking up. Mr. Rooney's comb., 13th, drew a fine house. Grau's Opera co., 14th, to good house. The co., though not as large as many others that have visited Port Huron, gave the best of satisfaction.

LANSING.

Buck's Opera House (M. J. Buck, manager): The Barton Comedy co., in Ripples, 13th. Light house. White Slave, 29th. Lansing shares the prevalent apathy as to amusement matters; but the large transient population, due to the session of the Legislature, may be expected to furnish fair houses for the rest of the Winter and the Spring.

CHARLOTTTE.

Kellogg Opera House (C. F. and W. H. Morgan, managers): The Abbie Carrington Concert co. appeared 13th, giving the few who were fortunate enough to attend a very pleasing programme. The co. not being very well known here, was doubtless the cause of their having a light house.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): The talented Austrian actress, Mme. Janish, 12th, 13th, 14th and matinee, presenting Camille and Leonora. The audiences, although not large, were appreciative and very enthusiastic, paying the lady the great compliment of five consecutive calls, and calls at the end of each act. A very flattering reception. Mme. Janish possesses a sweet musical voice, is graceful, pleasing and attractive in presence and action, especially strong and effective in emotional scenes, evidencing [illegible] and great dramatic power. Frank Lane, C. A. McManus (an old-time favorite), and James Cooper [illegible] sustained their several roles. Mary Shaw and [illegible] Vincent met with favor. House closed rest of week. Janauschek, 22d, 23d, 24th.

Olympic Theatre (Edwin P. Hilton, manager): Week of 12th, a good bill to fair business. New faces: Eva Ross and Frankie Baker. Week of 19th, Alice Oates Burlesque co.

MISSISSIPPI.

MERIDIAN.

Meridian Theatre (Levi Rothenberg, manager): Dan Sully's Corner Grocery, 10th, satisfactorily entertained a large audience. Kemp's Lady Orchestra 15th, 16th and 17th to small but delighted audiences.

VICKSBURG.

Opera House (Piazza and Botto, managers): The largest house of the season greeted Dan'l Sully and when the curtain went up on The Corner Grocery, and the performance justified the house.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (F. F. Schroder, manager): Galley Slave, 11th; business large. Good performance notwithstanding very severe colds with which many of the co. were suffering. Oliver Doud Byron, [illegible] Storm-Beaten, 30th and 31st; Baird's Minstrels, [illegible] McKee Rankin, 9th; Rag Baby, 11th and 12th; [illegible] 13th and 14th; Minnie Palmer, 16th and 17th; Janauschek, 19th.

KANSAS CITY.

Gillis Opera House (Corydon F. Craig, manager): Storm-Beaten opened for a week 12th. The play is very intense in parts. The scenery and setting are grand and very realistic. Edmund Collier as Christian Christiansen was excellent but was considered a little too tragic. However, all agreed that his acting was fine. John Burk's Richard Orchardson was very well rendered. Lizzie C. Hudson as Kate Christiansen, and Charlotte Wayland as Priscilla Sefton, ably interpreted their parts. A. J. Bruno's Johnn Gunn was heartily applauded and appreciated by all. Manager Craig having reduced to popular prices, the house was well filled throughout the week.

Dime Museum: The attractions for the week were Madam and General Carver, the giantess and her midget son; Frank Osmond, tattooed man; Professor J. R. De Lille, the man of mystery, and the Wild Man of Borneo. The auditorium presented the musical comedy Slightly Mixed, which is adapted from Confusion.

Bubbles: Charles G. Lord, manager of the Louise Sylvester co. was in town this week.—Rose Craig, of St. Joseph, Mo., was in town this week visiting her son "Cory," manager of the Gillis.

NEVADA.

Moore's Opera House (H. C. Moore, manager): Crossen's Banker's Daughter co. played to a fair house, 13th. It is a good co. and gave entire satisfaction.

MEXICO.

Kabrich Opera House (A. Armstrong, manager): Louise Sylvester appeared 12th in Little Ferret. Miss Sylvester sustains six characters with rare versatility. The co. as a whole was good. The Jolly Pathfinders, 13th, was above the average of such performances.

Item: Your correspondent is under obligations to Matthew Brennan, manager of Louise Sylvester.

NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): The Lights o' London played to very large business, 9th and 10th, giving three performances. Leavitt's Specialty co., 28th and 29th; Siberia, 30th and 31st.

PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager): Galley Slave, 13th, to good business. Marjorie Bonner, who impersonated Cicily Blaine, evinced proof of great emotional power, but she was suffering with such a severe cold that the audience could perceive that it required the utmost exertion to make her lines audible. Sidney Norcott was but feebly presented by E. R. Marston. Taken as a whole, the co. did not come up to expectations.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): Bennett and Moulton's Comic Opera co. did a large business last week. The performance gave general satisfaction. William Stafford, 22d; Planter's Wife, 23d; Skipped by the Light of the Moon, 24th; May Blossom, 27th; Kernell's Specialty co., 28th; Private Secretary, 30th, 31st.

NEWARK.

Park Theatre (Leonard Gray, manager): The Private Secretary drew large houses, 15th, 16th, 17th; J. H. Wallick's Bandit King co., 19th, 20th, 21st.

Newark Opera House (Fred. Waldmann, manager): Mr. and Mrs. Harry Watson are here for the week in Wrinkles.

Newark Museum (E. W. Palmer, manager): The attractions this week are Mlle. Etta, mind reader; Sykes Williams, the fat boy; Geranium Rose and Alice Goodman.

Items: Mrs. Charles Watson and Frank Lincoln will read at Library Hall, 21st, and Mary E. Cherry at Association Hall, 22d and 29th.—Aunt Polly Bassett will hold her Singing School at Association Hall, 21st.

ORANGE.

Music Hall (G. P. Kingsley, manager): The Stoddard Lectures drew good houses, 7th and 14th. Theodore Thomas' Concert, 15th, attracted a large audience. The Barlow-Wilson Minstrels gave a splendid performance to a good house, 19th. Harrison and Gourlay's Skipped, 22d.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manager): After having seen Mr. Gillette's version of Der Bibliothekar, the public was naturally desirous of comparing it with the Madison Square version, and doubtless [illegible]

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

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HARRISON GREY FISKE, . . EDITOR

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NEW YORK, - - JANUARY 24, 1885.

MIRROR LETTER-LIST.

Armand, Joe
Aldine, Nellie
Apjohn, Charles P.
Arnold, E. W. (2)
Addison, Grace
Armstrong, Kirk
Abrams, Ed.
Bigger, Laura A.
Brien, J. F.
Bowron, Wm.
Barry, Ed.
Blackburn, Mary C.
Brooks, A. H.
Barringer, Chas.
Bowers, Mrs. D. P.
Bailey, Mollie (2)
Brooks, W. I.
Bishop, C. J.
Brocolini, Signor
Burton, Charles A.
Blanchet, A. D.
Bowman, Fred
Bonfort, Philip
Bancroft, Miss E.
Brown, F. A.
Bauren, Robert
Barry, Helen (2)
Bernard, Miss Fannie
Blakey, T. W. H.
Barnes, Elliott (2)
Burnside, Miss Jean
Braham, Harry
Breen, Louis
Brown, Harry
Benner, Charles
Barber, John
Buckley, Mrs. E. J.
Bayley, Fred
Cary, Ralph H.
Corlette, Helen (2)
Crossen, James F.
Clark, W. H.
Cherie, Miss A.
Cahn, Julius
Comstock, A. C.
Chase, A. B.
Carner, J. W.
Charlace, Henrietta
Crabtree, Charles
Castleton, Kate
Clark, H. M. (2)
Cowell, Miss Sydney
Chatterton, G. W.
Campobello, Sig.
Castle Burlesque co.
Cragg Co. Man'g.
Callender, Chas. (2)
Charonson, Alice
Courtney, William
Chrenstein, C. J.
Clayton, Gilbert
Douglas, Byron
D'Arcy, H. A.
Dade, Charles
Douglas, Belle
Darvell, E. J.
Davis, J. C.
Dawson, Horace
De Kriss, Charles
Distin, William
De Bevoise, E.
Daplan, Eugene
DeLeon, F. C.
Davidson, J. W. (2)
Drew, Mrs. John
Desmond, Miss Fannie
DeJanon, F. (2)
Dudley, Miss Perle
Denmon, Louise
Eagle, O. W.
Ellsler, Effie
Ealy, Lillie
Evans, J. D.
Earl, Mabel
Enos, A. G.
Edgington, Lillian
Forrester, N. C.
Fisher, Addie
Fenton, Essie
Forsyth, Kate
Freer, Margaret
Foote, Richard
Foote, Lillian Cleves
Green, J. D.
Gibron, R. L.
Grindell, D. E.
Gardiner, C. R.
Gilbert, Kittie
Gregory, A. W.
Gardner, Frank
Grey, Alice
Gotthold, E. M.
Glenn, S. W.
Gunter, A. C.
Grandie, E. E.
Gillette, Mr.
Germaine, Revel
Hamilton, F. C.
Hake, Herbert
Harrison, Charles
Haworth, J. S.
Howard, Charles
Handyside, C.
Holbrook, Eugene A.
Hallen, Mr.
Hunt, Lizzie
Howard, Frank (pkge)
Holcombe, Rachel
Halford, H. H.
Hall, C. J.
Haynes, Mr.
Havens, Harry
Haywood, Louis H. (4)
Hoffman, C. H.
Hess, C. D.
Harris, Wm. (3)
Hanry, Felix
Irwin, Selden
Jones, E. B. (3)
Johnson, Robert
June, George
Jackson, Isabel (2)
Jordan, George W.
Jennings, J. O.
Kyle, H. W.
Kennedy, M. A.
Keyes, Col. D. A. (4)
Knox, Charles
Kelly, J.
King, W. T. (4)
Kirby, Sadie
Kendall, Ed.
Leigh, Helen
Lennox, Fred.
Lewis, H. M.
Lacy, Harry
Lytell, W. H.
Lindley, Harry
Lord, C. B.
Lackey, William A.
Lawson, Emma
Laurent, H. (2)
Lynch, Miss Marion
Ludlow, Charles
Lewis, Jeffreys
Lisle, Rose
Larkin, James
Lytle, R. W.
Madixxa, Donna
Morris, James A.
Maddox, George G.
Morris, Kate
Maguire, Mr.
Morean, Eugene
Marryat, Florence (2)
Maguire, Thos.
Mitchell, Miss J. M. (2)
Morton, Charles H.
Miller, Ch. A.
Martin, C. R.
Morris, George O.
Maeder, Fred.
Marston, E. F.
Morris, Wm.
Milan Opera Co. (Mgr.)
Morris, R. G.
Morrissey, Jas. W. (2)
Miller, Horace
Morrell, Mrs. G.
Netter, E. T.
Nelson, Virginia
Odem, Walter
Owenstein, Mr.
Parker, J. W.
Plunkett, Annie
Pixley, Annie
Perry, Irene
Percy, Arthur
Prescott, Marie
Palmoni, C.
Paul, Logan
Paulding, Fred (4)
Prather, Miss Dempsey
Potter, F. W.
Piggott, Joe
Pendy, John
Parsloe, Charles T. (2)
Pixley company, Manager.
Peters, John
Poor, Charles B.
Phillips, Gus
Paxton, George
Paulding, Mrs. F.
Paggett, W. J.
Payson, F.
Pitou, Augustus
Poullett, G. E. (pkge)
Rees, Stella
Runnell, William
Rankin, George
Ritter, Prof.
Reichman, J. L.
Rogers, L.
Ross, A. M.
Rodgers, Chas.
Robertson, Wm. H.
Richmond, Horace
Robertson, Charlie
Ruby, Marion E.
Sanson, Bessie
Stedman, Ed
Spencer, A J.
Studley, J. B.
Stude, G.
Simpson, Alfred L.
Stone, E.
Spitz co. (Mgr.)
Sylvester, Louise
Sutton, Miss Nellie (2)
Steele, Geo. (2)
Steele, Harry
Shepard, Inez
Smith, Wm. H.
Sargent, H. J.
Templeton, John
Thompson, Charlotte
Taylor, H. P. (3)
Tayleure, Roland
Tearle, Edmund
Turner, H. H.
Thorne, Nellie
Thornton, Miss H.
Theo, Mme.
Townsend, Camille
Union, F. L.
Ulman, Louis
Vincent, C. T.
Von Leer, Sara (3)
Vane, Sadie
Valentine, Madge
Vicatti, Mrs. S.
Waldron, Isabel
Wilson, Miss Billie
Woodson, Frank
Warren, Ed
White, Le Grand
Wilkes, T. J.
Warren, Albert
Whalen, Michel
Woodhull, H. S.
Ward, Robert
Waldro, Minnie
White, Douglas
Warkensteen, A. J.
Wyndham, Charles
Wright, F. E.
Webster, A. C. (2)
Watkins, H. D.
Waters, Lizzie
Withers, Prof. I. G.
Wagner, Mr.
Washburn, Man'g.
Wilson, Rose
Wells, Jennie
Walstrum, Chas.

***The New York Mirror has the Largest Dramatic Circulation in America.*

Notice to Managers.

Credentials for the year 1885 have been issued to THE MIRROR'S correspondents. They are printed in purple ink on heavy, canary-colored cardboard, and the figures "1885" are printed in bright red across the centre.

Managers will confer a favor upon THE MIRROR by refusing to recognize as our representatives persons who may present last year's credentials; and they will deepen the obligation in such cases by taking up the cards and mailing them to this office.

Mr. English's Bill.

Whether the bill to secure an International Copyright Law passes through Congress or not, Representative English is deserving of the thanks of the profession at large. It is to be hoped that success will attend his efforts in this good cause for a variety of reasons, particularly as the measure was introduced into Congress by a legislator who is also a well-known theatrical manager.

The text of the bill embodies many of the ideas which have been advocated and iterated again and again in THE MIRROR. It is a concise, lucid document. But there is one clause in it which was evidently inserted without proper consideration on the part of the framer. It occurs in Section 5, which provides that no foreigner shall enjoy the benefits of the Act unless his country shall have "by its laws, by convention or by treaty have granted to citizens of the United States rights, properties and privileges *similar and equal to those hereby granted to citizens of foreign countries.*"

We fear, unless this section of the bill is amended, the bill will never secure a passage through both houses; or, if it does, that the enactment will meet with the approval of foreign nations. The words we italicise show that unless an equal reciprocity prevails the condition of things is not likely to be improved. In some foreign countries the laws protecting plays may be inferior to ours—that would preclude a treaty. Or the inequality might arise from a reverse cause, with equal effect.

The bill should be altered so that copyright benefits may be exchanged between countries whether their domestic laws regulating rights of this description be equal or not. If it be fair to the foreigner to have the privileges of the same laws which our own authors enjoy, then it should be similarly just for our writers to be content with abiding by the enactments of whatever country their pieces may be represented in.

However, the English bill hits nearer the mark than any other, and as its designer aptly says, the fact that an appeal for dramatic copyright is made separate and apart from literary copyright, its chances of successful progress are vastly enhanced, But we trust that the amendment we suggest will be effected, as the utility of the Act depends very largely thereon.

Music as a Motor.

That there is emotion in the rhythm of words is clearly demonstrated by the fact that uncultured persons are often greatly moved by the singing of famous numbers in a language unknown to them. We have a perhaps somewhat fanciful illustration of melodious impression in a case which has just occurred in this city, where a person having proprietary designs upon certain movables in a boarding-house where he domiciled in the character of a robust tenor, with abundant time at his command, pending an expected engagement, sang himself into the good graces of all in the house, from the accomplished landlady in her boudoir down to the cook in the basement. Upon the latter the soulful manner in which he sang the "Di quella Pera," from Trovatore, is represented as having the effect of superinducing "copious tears."

However, the "movables" disappeared all the same; and after an extraordinary outburst of robustuous tenorism, the vocal magician's coat-tails disappeared through the front door, with no sign of his return. We need not inventory the companions of his exit.

We need only add that the incident seems to give color to the proposal of Paff, in *The Critic*, to write a play in which burglary should be exhibited in a light so comical that guffawing would interrupt and render impossible the intended appropriation.

From the fusilades, roulades and scale-running which our tenor distributed all over the boarding-house, at all hours, it would appear that the artistic success had been achieved of "making off" with sealskin cloaks and fur-lined circulars to the accompaniment of soft music, "Still so gently stealing," etc.

Novel Stage Properties.

Our sympathies have been greatly excited of late by instances of stage forgetfulness. Sometimes the loss of a single word would bring the victim to a dead halt; again, half a page would slip from his memory, and a fatal gap be made in the progress of the part. Many of these are cases of mnemonic distress for which the prompter's box could furnish no elixir. At times the ailment seems epidemical and may pervade a company, and sometimes the hesitancy would infect a particular play. Fortunately relief seems to be at hand, and the bolter will be able to present himself before any audience, however exacting. Science is always on the lookout to stimulate genius and promote art.

This time we must look to the enterprising publishers for aid, and especially to a combination known as a School Supply Company. To the lot of this ingenious corporation are we indebted for the Portable Globe, which is described as a globe consisting of a framework of steel wire covered with cloth, on which is printed a map of the world, and can be expanded or "collapsed" at will.

The application of this device is obvious. In its ordinary condition the globular map appears as an umbrella or walking-stick, and all that will be required of the short-memory actor will be to have his canvas inscribed with his lines—providing in all cases a suitable opportunity for unfolding it as need requires.

For instance, Mr. Oblivion hangs fire in the text, and looking upward, East or West as it may be, hoists his umbrella and casually remarks, "I think from the appearance of yonder cloud that a storm approaches." He catches the missing words from the umbrella cover and, throwing out in an off hand way, "It's only a passing flash after all," closes up his canvas and proceeds as brisk as life with the text of his part.

It will be readily seen that notwithstanding the supposed professional superstition as to opening an umbrella on the stage, it would become, from the proposed new use of it, an omen of good luck.

In such casts as Paul Pry, the eternal companion of the pluvial storm-shedder, and such rattling farces as My Young Wife and Old Umbrella, the novel memorizer would be just the thing. Caution should be given to not allow more than one "reminder" of this kind to be taken on the stage at once, lest the audience might not be over-much pleased to be visited by what would appear to be a "wet spell."

Personal.

WILSON.—Francis Wilson, an excellent picture of whom is printed above, has made the greatest hit in his very successful career as a comic opera comedian in the part of the Prince in Apajune.

BIRCH.—The veteran minstrel receives great applause nightly when he bows to Tony Pastor's audiences.

WINTER.—William Winter has removed from Staten Island for the Winter and located in Eighteenth street.

FROHMAN.—Daniel Frohman will probably remain at the Madison Square Theatre until the end of the season.

ARONSON.—Edward Aronson will go to England during the Summer to look after attractions for next season.

COHN.—Max Cohn, THE MIRROR'S crayon artist, will show two pictures in the American Water Color Exhibition.

THOMPSON.—Lysander Thompson will make-up the Lyceum pupils for the mob in Julius Cæsar at the Star next week.

ELLSLER.—Effie Ellsler will go on the road as a star before the season ends. Frank Weston is now making arrangements.

STARS.—Irving, Booth and Barrett will be playing at three Boston theatres simultaneously before the end of the season.

CRAWFORD.—Bertie Crawford, a Washington society lady possessing a fine voice, has joined the Kimball Opera company.

DAUVRAY.—When she returns to Paris it is probable that Hélène Dauvray will appear in a play by the author of La Charbonniere.

THOMPSON.—The juvenile lady of the Boston Museum company, Blanche Thompson, has made a very pleasant impression in Booth's support.

COTTRELLY.—Madame Cottrelly has met with more success as the Princess in Apajune than in any rôle she has assumed in the McCaull company.

DINGEON.—Helen Dingeon in opera seems to have become a permanent institution in San Francisco. At present she is singing in Heart and Hand.

CHANFRAU.—For brevity's sake, Henry Chanfrau has dropped the initial T. in the middle of his name. He plays Kit in Newark all of next week.

EXPOSITION.—Thus far theatrical business has not been improved in New Orleans by the Exposition. The city is overslawed with shows of every variety.

LESTER.—Lisle Lester, who formerly conducted a dramatic periodical in this city, is writing theatrical articles for several of Mrs. Frank Leslie's publications.

ELTON.—William Elton, the erst low comedian of Wallack's company, has been playing the title-role in a pantomime called Ali Baba, at the Prince's Theatre, Manchester.

BUCHANAN.—The poet and dramatic author, Robert Buchanan, will produce one more play before leaving for England—a comedy based upon the foibles of fashion.

FRAZER.—Robert Frazer has severed his connection with the Madison Square Called Back company. He is now at work on a new spectacular pantomime for next season.

DAVENPORT.—Fanny Davenport is playing Fedora in Brooklyn to packed houses. Miss Davenport will fill a week's engagement at the Grand Opera House in this city a month hence.

HARTZ.—Gus Hartz is doing a very good business with his theatre in Cleveland, and rapidly recovering the ground he lost by the fire. His Irving engagement was most satisfactory,

BOOTH.—Edwin Booth reached town last Friday and repaired to the Albemarle Hotel, where he will dwell during his engagement at the Fifth Avenue. His daughter Edwina is with him.

WHY?—The benefit to Barton Key and Horace McVicker, on Sunday night, was well attended, but several of the artists announced, including Ovide Musin and Francis Wilson, did not appear.

MORRISSEY.—Storm signals were displayed last week and a gale of wind was predicted by the Weather Bureau. The reason thereof was an unfounded rumor that Rhea's new manager had come to town.

FROHMAN.—It is said that Gustave Frohman entertains an idea of establishing a dramatic agency. He applied recently to a well-known manager for the charge of his road business. The application was declined.

WILSON.—Francis Wilson's performance in Apajune has made him a greater favorite than ever with Casino audiences. His irresistibly comic acting as the Prince saves a somewhat stupid libretto from positive failure.

FARRELL.—Frank Farrell says there is a likelihood that Mr. Wallack will produce Our Joan during the current season. If so, and it is successful, its value for Miss Coghlan's tour will, of course, be greatly enhanced.

MICHELS.—Madame Michels is highly indignant at the treatment she received from the authorities of the Lyceum School. With the assistance of Aaron J. Vanderpoel, Madame intends to try and teach them a lesson.

LIEB.—Beatrice Lieb is now playing Ruth Bullion, the leading female part in A Hoop of Gold. The Western press commend her efforts as giving great promise of good work when she becomes more accustomed to the role.

SHOOK.—Sheridan Shook is kept busy denying reports that the Union Square Theatre is to be leased or sold; that the company is to be made a road organization, and that the theatre is to be turned into a combination house.

MORRIS.—Robert G. Morris says that his Kindergarden has met with marked success everywhere. He claims that the only adverse notice the piece has yet received was given by our correspondent in New Haven last week.

WHEATCROFT.—Nelson Wheatcroft has not signed with Bartley Campbell for next season, although a statement to that effect has appeared in print. Neither Mr. Wheatcroft nor Mr. Campbell desires to conclude anything until the outlook becomes somewhat more definite.

ELDREDGE.—Mrs. Rolfe Eldredge (Lillian Joyce), who is temporarily absent from the stage, last week presented her husband with a thirteen-pound daughter. Mrs. Eldredge was leading lady in The Power of Money last season.

HARRINGTON.—Few writers on dramatic topics are more prolific or breezily reminiscent than Harrington, the "John Carboy" of the *Dispatch*. He has been employed in either theatrical business or theatrical journalism all his life.

JEWETT.—Sara Jewett is a true lover of her profession. She has sound ideas on certain subjects associated with dramatic art and artists, and there is a likelihood that she will express them over her own signature in print before long.

THOMPSON.—A letter was received last week by Manager Colville from Lydia Thompson. She is very desirous of bringing a company over, and it is almost a certainty that next season she will be with us with a troupe of burlesquers.

ENJOINED.—The Wallack company are agitated that several stories regarding recent troubles behind the scenes should have leaked out, and all the employes, it is said, have been enjoined from giving any information whatever to reporters.

JAY.—Harriet Jay, as the trumpeter of her own talents, is a greater success than Harriet Jay as Lady Clancarty. It is a notable fact, by the way, that English actors and actresses are superior to American ditto in practising the art of self laudation.

CONREID.—Heinrich Conreid, the future stage manager of the Casino, will leave Southampton on Thursday by the North German Lloyd Steamship Line. He has been on a bridal tour, and attending to European business for the Casino as well.

COLUMBIA.—Last week, in his budget, THE MIRROR'S Chicago correspondent suggested "Columbia" as a name for the re-christening of the Haverly Theatre in that city. "What's in a name" was being gravely discussed by the syndicate when this suggestion came to them; and it was at once adopted.

NOBLES.—Milton Nobles has made money steadily since he opened in Winnipeg last October. He played Texas towns to average receipts of $700, and he is fulfilling a fortnight's engagement now in New Orleans, Manager Bidwell having given him an additional week at the Academy.

BOOTH.—We take pleasure in presenting to the readers of THE MIRROR this week a fine portrait of our great tragedian, Edwin Booth. The picture has been made after the latest photograph that Mr. Booth has had taken. The star's engagement at the Fifth Avenue Theatre began on Monday night most triumphantly.

BLOSSOM.—David Belasco's play, May Blossom, has been converted into a novel and published in the Seaside Library. The plot and characters of the piece are closely adhered to in the book. But a reproduction of Mrs. Gaskell's "Sylvia's Lovers" would have answered the purpose better. The story is the same and the treatment is better.

WHITECAR.—Since W. A. Whitecar helped Aimee walk through the mud near Nashville the other day, and made himself useful by rescuing her slippers from an infinity of puddles and restoring them to her dainty feet, he has furnished material for a large number of paragraphs. It is thus that histrionic fame is acquired in the provinces.

DOT.—'Tis said that Hamlet will be given later in the season at the Fifth Avenue Theatre with several of the Boucicault family in the cast. The hope of the family, Dot, will personate the melancholy Dane, while gentle Nina will scatter the straws as Ophelia. Dot Boucicault is a young man of rather diminutive stature. Fred. Stinson is responsible for this Hamlet scare.

GILLETTE.—Marshall Mallory and A. M. Palmer went to Scranton to see the opening of Gillette in The Private Secretary, as they had heard that the star intendcd to use nearly all of his Secretary business. They had given him permission to use certain bits, but not to burlesque it. Gillette took the hint and played the part straight. He receives $100 a week and an interest in the profits.

LYCEUM.—The pupils of the Lyceum School have various causes for discontent. The most bitter of these, however, is the fact that when they have completed the course of instruction the professional engagements they expected will not be given to them. In many instances the scholars claim they entered the School with the distinct understanding that they would be placed in salaried positions on graduating.

TEARLE.—Mrs. Osmond Tearle is much better. Her physician said to a MIRROR reporter: "I am most happy to say that the lady is convalescent. She was at one time in a precarious condition. Her eldest son was attacked by diphtheria, and she caught the disease from him. By the way, there are a great number of professionals ill at present. I cannot say that any of the cases are serious."

EYRE.—Mrs. Gerald Eyre is looking for an engagement. She is willing to accept any position that will furnish support for herself and children. Mrs. Eyre we know to be a very deserving woman, and her experience as a comedy actress on the English stage should commend her to managers who may have vacancies. Her situation at the present moment—she has been deserted by a bigamous husband—enlists sympathy.

CAPRICE.—Hollingshead and Giles, proprietors of the Gaiety Theatre, London, want Howard P. Taylor to visit England. They wish to purchase the English rights of Caprice. The play is doing very well here, and Minnie Maddern has played to excellent business, being ahead considerably on the season. Legrand White says there are no salaries due since he resumed the management, and the play has been well received everywhere, in most cases return visits being booked.

JANISH.—The temporary excitement occasioned by the alleged Gardner-Janish diatribes against Modjeska has abated. Gardner still stoutly denies complicity in the disgraceful publication and talks mysteriously of somebody who he asserts is the real culprit. But the weight of evidence is on the other side, and nearly everybody in the profession believes that Gardner was actuated to do a mean thing to secure some free advertising for his star. He got it, but it is having a sort of boomerang effect.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The *Herald* is evidently on a penitential stool so far as the theatres are concerned. In its prosperous days the *Herald* scarcely deigned to give more than brief mention to any play, actor, or topic—unless it hailed from England; but productions or professional episodes across the sea texed the cable very heavily on its account. Now that the inevitable result has arrived and the advertisements of the managers have begun to decrease noticeably in size, the *Herald* blossoms out and gives a column daily to paragraphs, for the most part inaccurate, garnered from a variety of sources. I fear the remedy comes too late. There is no good in locking the stable-door after the horse has been stolen.

* * *

A professor of the Lyceum School tells me that finances are low and he has not received a penny of salary there in six weeks. He is hanging on in the hope of eventual liquidation. Things wear a queer aspect around the shop in Twenty-third street. MacGeachy says things are flush; that Mackaye is still director of the school; that no pupils have left except those that were dismissed for misbehavior; that the money taken from the pupils has not been used in completing the Lyceum. Mr. MacGeachy is a good fellow, but he is not averse now and then to weaving romances. By and bye the truth will come out. The statements of Mr. MacGeachy and Mr. Sargent are very contradictory. There's evidently very little truth on one side or the other.

* * *

Many people who do not understand the limitations of the Actors' Fund blame the gentlemen who manage its affairs because they decline to extend assistance to embarassed or impoverished professionals. At present the Fund is scarcely large enough to succor the sick and bury the dead, let alone provide for the able-bodied who from one cause or another are brought to want. There are many of the latter class applying for aid, who, when they are denied, seem to think that they have been badly treated.

* * *

And yet I wish the Fund were rich enough to care for the poor as well as the sick. There are heart-breaking instances of professional want frequently out-cropping. The other day a well-known actress applied for help. She had been leading lady in years past with Edwin Booth, Lawrence Barrett and other stars of note. Her name, were I to reveal it, would be familiar to every theatrical reader. In three years she has had but fifteen weeks of employment. Little by little her small store of savings was diminished. She lived in an economical manner with her old mother, who is dependent upon her for support. The story of her struggles was told to me not without tears and with a hesitancy born of delicacy or pride. It seems she and her mother were compelled to move out of their modestly comfortable quarters in a boarding-house not far from Twenty-third street, and into a fireless hall-bedroom, intended for the use of one person. The mother fell ill. The daughter was unable to procure medical attendance or sufficient food. She was backward with her rent—the landlady threatened to turn her out.

* * *

In this extremity the actress sought some people in the profession who occupy leading positions with a star now playing here. They promised to make her a small loan to relieve her immediate distress. But they disregarded or forgot the promise. She wrote a letter to them renewing her appeal. They sent no reply, ignoring it altogether. Some day they may feel the sting of ingratitude and callousness themselves. Applications in other quarters were, for this reason or that, equally unproductive. As a last resort the actress went to Ben Baker last Thursday and invoked help from the Fund. "No other course was open," she said to me as the tears streamed down her cheeks. "And I could not let my mother die for lack of nourishment and medical care." The Executive Committee found on examination that the case was beyond their power to relieve. Had the actress herself been ill, the Fund would have cared for her—it could do naught for her mother. This decision was officially communicated to her. Whether the half-distracted woman is still in her distasteful plight, or whether she has given her mother over to the frigid mercies of the city's free hospital, I do not know. Unfortunately, her case is but one of many. The hard times have caused widespread suffering among certain classes of the profession.

* * *

I have perused my copy of Clement Scott's London *Theatre Annual* with real relish. It is full of good things, contributed by a bright galaxy of writers, among whom George R. Sims, William Archer, F. C. Burnand, Robert Reece, J. Palgrave Simpson and Frank Marshall are prominent. By long odds "Church and Stage," by Sims, is the gem of the book. It is a touching story of a mad and melancholy parson, whose confinement in an asylum is cheered by an insane clown. The parson dies and the clown steals flowers to lay on his old friend's grave. The strange affection existing between the queerly-assorted pair of lunatics is graphically described, and there is in the latter part of the tale a vein of pathos which recalls bits of Dickens. The *Annual* is a pamphlet that every protessional reader, American as well as English, will hugely enjoy.

* * *

Mr. Barrett's press agent remarks, together with other things pleasing to his principal, that the receipts of the first week of Francesca da Rimini at the Star Theatre were over $7,000. That figure may be correct, but the gross of last week I scarcely think would reach half the sum. The bottom has dropped out of Francesca, and if Mr. Barrett thought it would serve for another run he was mightily mistaken. Next week Mr. Barrett will play Cassius in Julius Cæsar. This is not a star's part, but it is one of the few tragic roles in which this actor is acceptable to metropolitan audiences, so its selection is dictated by wisdom. I do not anticipate, however, that Barrett, reduced to his old and unpopular repertoire at last, and with Booth packing the Fifth Avenue and concentrating public notice, will end his engagement at the Star in a blaze of glory.

* * *

It is a relief nowadays to pick up the *Herald* or the *Sun*. These are about the only dailies that have not yielded to the prevalent fad for a mass of ill-drawn, pointless "pictures," scattered throughout with a bountiful hand to the exclusion of matter which would perhaps possess some interest. The craze will doubtless wear itself out before long; but meantime it is a pleasure to glance over the journals I have mentioned, with the inward assurance that one's eyes will not be offended by the nauseous blotches that deface the pages of the other newspapers.

* * *

The legal fraternity, or certain members of it, appear to think that the dramatic profession is worth cultivating, because of certain marital entanglements which the courts have latterly been called upon to unravel and straighten out. One enterprising limb of the law has begun bidding for professional practice by writing a letter to a young comedian of excellent repute, in care of a dramatic newspaper office, setting forth the advantages of dealing with him. The note-head on which this letter is written reads: "Law office of Sydney H. MacIntyre, 261 Broadway, N. Y." This name is also signed to the communication—whether it is a genuine name or not I cannot say. The body of the missive runs as follows:

> Has your friend decided to do anything in the matter you wrote about? If so, she should begin soon. Divorces are all the fashion just at present. The courts grant a dozen per week; and the liberal allowances for alimony and counsel fees are delightful.
>
> Perhaps your friend thinks that I was indefinite as to the cost of the suit. If the action is brought and the courts grants a *liberal* allowance my charges will be only the retainer. Even if the lady's husband is unable to pay counsel fee, my charge for pushing the case to a judgment would be less than $100.
>
> My reason for making such a reasonable charge is that I would like to have theatrical people for clients and become known to your profession. Send your friend this letter if you like.

The peculiar part of the matter is that the actor who received the letter doesn't know its writer, has no "friend" who is looking for a divorce, and has sent no inquiries on the subject to anybody. It is probable that Mr. Sidney H. MacIntyre merely uses the cover of an apparent understanding to cloak an advertisement of his more or less reputable business pursuits. The device, if unprofessional, is at any rate ingenious.

An Interesting Experiment.

The *avant courier* of the Davene and Austin Specialty company, J. W. Randolph, was in town the other day.

"In last week's MIRROR," said Mr. Randolph to a reporter of this journal, "I saw a letter from Mr. Randall, one of the Madison Square staff, proposing as an effective method of warfare against the roller-skating rinks and dime museums that managers reduce prices to the museum scale for a few weeks, thus diverting the public from the other styles of entertainment. It may interest your readers to know that the troupe with which I am connected experimented with complete success in this direction last week at Low's Opera House, Providence.

"Like many other attractions, the Davene and Austin show had lost money since the season began. Up to a week ago Monday we were just $1,700 out of pocket. Simply as a trial we determined to adopt the lowest possible prices for our Providence week. The local manager thought we were crazy and wouldn't agree to share, so we rented the house at $100 a day. We gave two performances daily. Admission, with reserved seat to orchestra and balcony, was fixed at 20 cents. Gallery admission was 10 cents. The advance sale for every performance was immense. The house couldn't hold the crowds. The seating capacity of the gallery is 350. On one evening 680 tickets were sold to that quarter of the theatre. How the people got in was a mystery. The daily receipts averaged over $600, and the profits on the week more than squared up the deficit on the previous part of the season. The Kiralfys' Excelsior troupe were playing at the rival house. Big show as it is, our popular prices fairly killed them. I don't believe their gross receipts for the whole week turned $500.

"The Providence people went wild over the cheapness and the merit of our show. The experiment showed very plainly the public temper. Prices must be reduced to accord with the times."

Claiming We, Us & Co.

When Mestayer "founded" We, Us & Co., he engaged a young comedian, Ezra Kendall, who had made quite a hit in Wanted—A Partner. Mestayer says he saw talent in the young man, and secured him for three years. It has been stated often since the piece was first produced that Mestayer and Charles Barnard were responsible for the authorship. Now Mr. Kendall comes forward and in an interview with a MIRROR reporter makes some revelations in regard to his connection with Mr. Mestayer.

"While the skit was being written," said he, "I sat up with Mr. Mestayer all night inventing business and otherwise assisting him. My part—dialogue and business—is my own creation. The trick chair, medicine business, sprays and make-up are all my own invention. I suggested the title We, Us & Co. I had been myself writing at a play some time before, and Mr. Mestayer eagerly seized upon my ideas and said I should be compensated. My salary was to be $40 a week for the first year, and then be raised to $50. Now, I've had five offers of much higher salary. Other people in the company, who have very little to do, are getting more than me.

"One morning I waited upon Mr. Mestayer and told him I had some splendid offers and asked him if I could accept any of them. He then told me I had the 'fat head,' he supposed, and said he would not release me; that he could cut down my part so that I could make nothing of it. Then he said I could go if I wanted to. Later on he notified several of the people who wanted me that if I was engaged he would enjoin me from acting."

The Fund.

Owing to a quorum of the Trustees not being obtainable on Thursday last, the usual stated meeting was postponed until to-day. Messrs. Palmer, Colville and Miner were present, and during an hour discussed matters requiring the attention of the Trustees and the Executive Committee. President Miner urged the hasty completion of the alterations and furnishing of the offices and board-room, and Assistant Secretary Baker was instructed to attend to the matter.

All agreed that newspapers, periodicals and books of reference should be provided for the use of such members as subscribed the annual dues, and that permission be given them to frequent the rooms at No. 12 Union Square. It was also agreed that a register of names and addresses should be kept for the convenience of professionals.

The floor of the new offices has been handsomely carpeted. Mr. Baker is also again in possession of a safe.

Harry Miner has handed the Assistant Secretary $52 for membership subscribed by the staff of his People's Theatre. Eugene Tompkins also sent his check for $88, the amount collected from members connected with the Boston Theatre.

Hoboken Looking Up.

Manager Gray, an actor who has been thirty-three years in the profession, has been managing Wareing's Theatre at Hoboken for the last three months. In speaking to a MIRROR reporter of his unexpected success, he said: "Mr. Wareing left everything in my hands, and I at once did away with variety and formed a small stock company. We have had great success with such plays as The Octoroon, Dead Heart and Two Orphans. The last-named we played nineteen times. We are now getting ready for The Robbers, as I think it will prove popular with the German population. We have a scenic artist. On a small scale, our company is planned on the old stock organizations. When we engage extra people, they are so pleased that they wish to remain. Our little orchestra of nine pieces render some really good music. A trip over the river will repay you. Mr. Wareing thinks of erecting a theatre next season, and having it conducted on the present principle—good plays at cheap prices. We pay moderate salaries, but the people get their money."

Nat Goodwin's New Venture.

Some time ago R. G. Morris offered a farcical comedy to N. C. Goodwin, which offer the latter, in his off-hand manner, treated with indifference. When he heard of the success of Kindergarten, he twitted Morris for not giving him the first refusal, and was surprised to learn that such an option had been his for some time. He was also informed by Mr. Morris that the latter had since sold another such play to Frank Sanger, thinking Goodwin was not in earnest. Goodwin forthwith interviewed Sanger and entered into an arrangement to secure the play. It is called The Skating Rink, and will shortly be produced by the Goodwin company under Frank Sanger's management. Mr. Morris would not sell it outright, so the firm will be Sanger, Goodwin and Morris as far as this play goes. Mr. Morris is engaged upon another farce.

About Adonis.

Business at the Bijou Opera House is as large as in the first weeks of Adonis. Mr. Dixey thinks that his plan of constantly importing novelties into the piece will cause the skit to run to the end of the New York season. The management is prepared to present two or three new burlesques without specialties. The 150th night, or fifth month, is nearly completed. Many dates which were made before the run set in have been cancelled. Many out-of-town managers are anxious to secure Adonis for this season, but they are not likely to succeed.

Mary Davis now plays Jennie Reiffarth's part. May Silvie acted it for a time. Dixey's next move will probably be to appear in a play of his own, of which every line, gag and all the business, including the design of costumes and scenery, will be of his own invention.

W. A. Thompson's Success.

Yesterday, Manager W. A. Thompson, whose Beggar Student company met with such deep misfortune at Racine, Wis., a few weeks ago, arrived in the city from Cincinnati, where his company is playing. Met by a MIRROR reporter, he spoke feelingly of the sad death of Mr. and Mrs. Russell S. Glover, and then referred to the cause of his present visit to New York.

"Such trouble," said he, "would break almost any company; but I went into management to remain, and had sufficient capital to back me. Since the fire our business has been as good as before, and my arrangements to still further perfect the company have brought me to town. To-day Helena Steinmeyer, an English prima donna, just arrived, appears with the company. Louise Manfred will remain. Next season Carrie Godfrey will head my company, and I will play an increased repertoire. Philip Branson, who lately joined us, has made a great hit."

"What was the amount of your loss by the fire?"

"Counting the labor I had done, about $6,000; but I do not care to dwell upon the money loss. I hope soon to recover it. For the past three nights my receipts have averaged $700 a night. I will play all Summer, and am booking time for next season."

"What operas will you play then?"

"Falka, Prince Methusalem, Queen's Lace Handerchief and Beggar Student. I am now negotiating for the rights of Nanon outside of New York. I will leave the city on Friday, and hope by that time to have closed some important contracts. Harry Smart is with the company."

Before parting, Mr. Thompson showed the reporter a handsome, heavy gold-headed cane with the inscription: "Presented to Mr. W. A. Thompson for risking his life in rescuing Miss Georgia Lincoln from the Blake Hotel fire, Racine, Wisconsin, Dec. 28, 1884." It is a present from the lady's mother.

The Niblo Partners.

The dispute between Manager Miner and the Madison Square management anent May Blossom and other attractions affects Poole and Gilmore very lightly, and when a MIRROR reporter questioned them, yesterday, they said that May Blossom will surely be given on Feb. 2. Next season will begin on Sept. 1, and what they look upon as a strong attraction has been secured for several of the first weeks. What it is they decline to divulge. They do not produce it on their own account. At Christmas-time the management will play a season of spectacular melodrama, for which they are thus early preparing. On the whole they are well satisfied with the present season, which, despite the bad times, has been profitable.

Mr. Sanger's Departure.

Frank Sanger sailed for Europe on the *Oregon* yesterday morning. Scarcely a dozen persons knew of his intended departure. At the wharf, besides John Morris, who accompanied Mr. Sanger, and who recently came to this country to consult with him for Willie Edouin, with regard to their joint interests here and in London, there were present Dr. Rod. Sanger, Joseph Arthur, Fred. McCloy, Thomas Baker and a MIRROR reporter.

To a question as to the nature of the business that called him away at this inclement season, Mr. Sanger replied: "I go simply to consummate some important business matters with my partner, Willie Edouin, that have been hanging fire for some time. You see, Edouin's burlesque of Babes; or, Whines from the Wood, has run now nearly 150 nights in London. It will be a very valuable property in this country, and in order that there may be no mistake about its production here I have thought it necessary to join forces personally with Mr. Edouin in engaging the company and perfecting every arrangement that must be made on the other side. I shall only be gone a month or six weeks, during which time my business here will be taken charge of by Mr. McCloy."

"Aside from Babes, will you bring over anything new?"

"Of course, if I see anything that would be likely to be a success in America I shall make a bid for it."

"How has your business [illegible] generally?"

"Very gratifying, indeed." "The Buch of Keys company, [illegible] Niblo's, has done a larger business than at a corresponding time last year. The two other companies playing [illegible] away ahead on the season. [illegible] Jacques Kruger, has done excellently, [illegible] business this week at the Brooklyn [illegible] promises very large."

The conversation was interrupted by the second gong, and, with a warm hand-[illegible] the manager ran up the gang-plank and was soon steaming down the bay.

Nordeck.

All of Frank Mayo's contracts and dates for this season expire on March 1. Manager Corbyn writes: "Nordeck has been a positive success. I hope soon to place it in New York for a run. Have refused several offers of from one to five weeks. We believe Nordeck to be worth six months, or even a year, in New York, if properly presented; and until a satisfactory metropolitan opening can be secured, we will remain in the provinces.

"In February we play return engagements, by request, in Nashville, Birmingham, Montgomery, Pensacola and New Orleans. We have not even contemplated a reduction in salaries, but will pay dollar for dollar to the end of the season."

Which Is Right?

The *Herald* of yesterday published a statement to the effect that a transfer of the lease of the Fourteenth Street Theatre had been agreed to or contracted for, between Samuel Colville and Harrigan and Hart. On Monday evening Business Manager Charles Gould, of Harrigan and Hart's, informed a MIRROR reporter that his firm had purchased the lease of the Fourteenth Street Theatre, and that the papers had been signed. Yesterday the reporter saw Edward Harrigan at the New Park Theatre.

"Have you really taken the Fourteenth Street Theatre?" he was asked.

"Yes," replied Mr. Harrigan. "We have secured it for four years from June 1. We open there on March 2, playing during [illegible] McAllister's Legacy may fill in all the time [illegible] we may send it on the road and revive one of my other plays. In regard to attractions, nothing is definitely settled. We would not remain at the New Park any longer. The newly-leased house will be called Harrigan and Hart's Theatre, and will be a combination house."

The reporter then visited Manager Colville. Being informed of what Mr. Harrigan had said, he remarked:

"Well, all I can say is, nothing has been done. The facts of my connection with Harrigan and Hart are these: They will play with me from March 2 to June 1, upon the same terms as other attractions. Next week, you know, I play the Cold Day company, and then Carleton's Opera company for three weeks, after which I have one attraction booked, The Bunch of Keys. As I had much open time, I thought Harrigan and Hart could fill it as well as anyone else. But when you ask me if I have sold my lease, I say nothing has been settled. The gentlemen you name have been negotiaitng about it, and it is probable that they may, if things go well, take the lease off my hands after June 1."

The terms upon which Harrigan and Hart rented the New Park were ruinous. They had to provide everything and bring their own stuff. All they got were the walls. For this they paid Hyde and Behman twenty-five per cent of the receipts. The latter's share has been from $1,700 to $2,000 a week. When Harrigan and Hart leave the New Park, it will again revert to dime museum uses.

Aronson's Plans.

Notwithstanding flying rumors of engagements for Aronson's company to succeed McCaull's at the Casino, only five, and those principals, have been secured. They are Perugini, Francis Wilson, Kate de Foxes, Sadie Martinot and Jesse Williams. The term of their engagement is one year. Aronson takes possession on May 1, and some opera will be put in for a little time until Nanon is ready. Perugini, Williams and Francis Wilson will not be released from their present engagement until after May 1. Nanon will be put in rehearsal immediately, Sadie Martinot playing the leading role, which is a soubrette. Perugini will be the Marquis de Aubigne; Francis Wilson, the Marquis de Marsillac. Heinrich Conreid will be the stage director. He has the rights to all the operas of the leading European composers which may be produced during the next few years—Strauss, Millocker, Genee and others. There will be no road companies attached to the Casino.

The management has decided not to engage German artists, as their pronunciation spoils the effect of the dialogue, as has been evidenced by the McCaull and Duff companies.

The Sunday concerts will be given all the same, and the house kept open during the Summer. Many improvements, including fountains, will be added to the roof-garden, the unfinished part of the building on that way will be completed.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

[illegible] best. This desire was gratified during the first half of last week, when the M. S. idea was seen to good advantage, and by large audiences. As a dramatic whole, The Private Secretary takes precedence, although not to a remarkable degree. It is more carefully worked out, perhaps, than Mr. Gillette's version, and in this fact alone may lie the apparent superiority. The part of the Secretary is in the hands of Mr. Gillette, beyond comparison with that seen in the Madison Square co., and has several good points entirely wanting in the Madison Square production. Silence will be sufficiently eloquent as regards the production of Kit, the Arkansaw Traveller, by Henry Chanfrau and co. on Thursday and Friday evenings and Saturday matinee of last week. On Saturday evening the theatre was packed, and the occasion was the appearance of Barlow and Wilson's Minstrels, in an excellent bill. The current week will be evenly divided between Gus Williams, as Captain Mishler, and Edwin Thorne in The Black Flag.

Museum: Cinderella, at the Museum, has been a good drawing card as presented by Little Corinne and co., and a strong attraction is announced for this week in the person of Fannie Louise Buckingham, as Mazeppa.

Brevities: W. H. Gillette and several members of his co. joined the Madison Square forces in Troy on Saturday, and will herafter labor together, opening in Philadelphia this week. The new vehicle will combine the best portions of both versions, although the names of the characters as given in the Madison Square translations will be retained. This is a good example for other warring managers to consider and thereby profit. The difference in names of the two versions above mentioned was aptly illustrated in Troy on Saturday afternoon, when one of the cast addressed the old East India uncle as Col. Buffum, and he replied that his name was not Buffum, but C-a-t-t-e-r-m-o-l-e.

BUFFALO.

Academy of Music (Meech Brothers, managers): The White Slave co. played a five nights' engagement, opening 12th, and succeeded in doing just a medium business. Called Back opened 19th for the week, and will likely do well, considerable curiosity being aroused to see the dramatization of that popular novel. Lotta, next week.

Court Street Theatre (J. M. Hill, manager): Herne's Hearts of Oak filled out the week of 12th to rather poor business. Minnie Maddern offers something new in Caprice, 19th, 20th and 21st. Her Last Hope rest of the week.

The Adelphi (Joseph Lang, manager): This house, which has been holding its own pretty well, felt the general depression last week, and business was lighter for J. J. Sullivan's Muldoon co. than it has been for some time. Silbon and Elliott's Cupid comb. is the attraction the current week.

Items: J. M. Hill spent a few days in town last week telling glib stories to the reporters about his new Chicago enterprise, and the fun to be expected from Murray and Murphy's Irish Visitors.—The Dime Museum continues drawing large numbers. Between dime shows, roller-rinks and hard times, some of the theatrical attractions are having a rough experience. A whole silver dollar looks very large to the average citizen now, and a dollar note takes unto itself the size of a window-curtain.

ROCHESTER.

Corinthian Academy of Music (P. H. Lehnen, manager): Minnie Maddern appeared in Caprice the first half of last week, to fine business. The little star made a most favorable impression, and she was sustained by a good co. Called Back filled out the week to good houses. R. B. Mantell did all that was possible with the character of Gilbert Vaughn, but the character is too confining for the abil'ties of such a talented actor. Barry and Fay, 23d and 24th.

Grand Opera House: This house opened under the new management, 12th, with Daniel E. Bandmann as Hamlet. During the week Mr. Bandmann appeared in Romeo and Juliett, Othello, Merchant of Venice, Lady of Lyons and Richard III. The house was packed at each performance, and many turned away. The interpretations of the several roles assumed by the star gave evident satisfaction, and the co. gave efficient support. This week, the Corinne Merriemakers. The prices of admission are ten, twenty and thirty cents.

Museum: Arne Walker's Two Orphans co. drew crowded houses last week, and they pleased the patrons immensely. Present week, Hewitt's Minstrels, in Fun in a Toy Shop.

Casino: Large audiences last week to witness Haworth's Hibernica. The show was a good one. This week, Ward and Lynch, Hopper and Hall, Three Albion Brothers, Nat Blossom, J. H. McVickers, Belle Emerson and Jennie Lindsey.

UTICA.

Utica Opera House (Theodore L. Yates, manager): T. P. W. Minstrels gave a very good performance to a packed house ($600) 12th. Den Thompson, 24th.

City Opera House: The Stirling Comedy co. played to good houses last week. Hazel Kirke was performed one evening. Wellesley-Sterling Comedy co. 19th, two weeks.

Items: Several members of T. P. W. Minstrels were entertained by their friends at the Citizen Corps' Armory after the performance.—The Criterion Comedy co., from New York, under the management of Julius Cahn, concluded a week's engagement at the Grand Opera House, Herkimer, N. Y., to splendid business.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingbury, manager): Storm-Beaten highly pleased a fair-sized audience 15th. Alexander Salvini, Jr., and Netta Guion deserve special credit, being called twice. The scenery was as fine as any ever seen on a stage in this town. Murray and Murphy, Feb. 11; Den Thompson, 14th.

OSWEGO.

Academy of Music (W. B. Phelps, manager): The Forresters played last week to standing-room only on a number of occasions, and in one instance the sale of tickets had to be stopped. This is the first ten-center we have had, and if the others are not superior to this one, I can't say I care to see them. The performances, however, seemed to please those who attended. Hill's Theatre co. for three weeks, opening 26th.

HOOSICK FALLS.

Wood's Hall (E. R. Estabrook, manager): The Bennett-Matlack co. gave two performances 17th, presenting Hamlet and Celebrated Case to good houses. The Ada Gray co. appeared in East Lynne, 19th, to a good house.

TROY.

Griswold Opera House (S. M. Hickey, manager): The one performance of T. P. and W. Minstrels, 13th, was rather a disappointment to a crowded house. George Thatcher, Frank Howard and other favorites advertised failed to appear. No excuse was given. The performances of The Private Secretary, 15th, 16th, gave satisfaction to large houses. Charles Coote appeared as the Secretary. At the last two performances, 17th, W. H. Gillette appeared as the Secretary, and Gertrude Johnson, Carrie Reynolds, Frank Tannehill and C. F. Tingay, of Gillette's former co., succeeded A. S. Lipman, Frank Carlyle and Henrietta Crossman. Opening 19th and continuing through the week, Daniel E. Bandmann, supported by Louise Beaudet, will appear in a succession of legitimate works. Little Corinne and Merriemakers follow 26th.

Grand Central Theatre (P. Curley, manager): The many friends of E. L. Walton will be surprised to learn that he opens for one week at this theatre 19th in the new play, The Diamond Broker.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Silbon and Elliott's Cupid co. 14th and 15th, doing good business and giving best of satisfaction. Prices were reduced to twenty-five, thirty-five and fifty cents. Other managers would do well to follow their example here. Minnie Maddern, 17th, to good business. Her first appearance in this city. Storm-Beaten, 22d.

OLEAN.

Opera House (Wagner and Rees, managers): Minnie Maddern in Caprice, 15th, supported by an excellent co., to fair business. She certainly deserved a crowded house.

ELMIRA.

Opera House (W. E. Bardwell, manager): Storm-Beaten played to excellent business 16th and 17th. Scenery and cast good. Salvini junior received numerous recalls.

AMSTERDAM.

Opera House (A. Z. Neff, manager): Barlow-Wilson Minstrels, 16th, to good business. Joshua Whitcomb, 23d.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): George A. Hill's People's Theatre co. played the last two weeks and will continue through this. Prices are low, performances good and the attendance very large.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Barlow-Wilson Minstrels played 15th to standing room and gave excellent satisfaction. John A. Stevens and a good co. in Passion's Slave, 17th, to fair business. Scenery good. Den Thompson 22d in Private Secretary 24th; Wallick's Bandit King 27th.

COHOES.

Opera House (P. J. Callan, manager): Bennett-Matlack comb., 12th, 13th, 14th, in a round of the legitimate to rather light business. Damon and Pythias by same co., 15th, for Manager Callan's benefit. Big house. J. A. Stevens, 16th, to fair business. Co. good.

Items: Signor Parliti, of Albany, will hereafter furnish the music at the Opera House. Quite an agreeable change.—Cohoes cannot stand five performances in a week.—An amusing incident occurred at the performance of Damon and Pythias. In the last act, when the [illegible] Damon his life, one of the actors, playing a [illegible] part, stepped back to shout, stepped too far, and [illegible] into the orchestra. The actors on the stage [illegible] his fall, but when they saw him climbing up to the stage, their merriment knew no bounds, and the curtain had to be rung down on an unfinished act.

HARLEM.

Mt. Morris Theatre (John W. Hamilton, manager): Conquest and Pettitt's drama, Notice to Quit, drew a comfortably filled house Monday. The drama is a thoroughly good one—far better than many from the pens of these gifted collaborateurs. McKee Rankin's co-operative co. interpreted it with credit. For an evenness of cast and a general strength throughout, this co. is indeed one of a very few. Frank Mordaunt's Joe Elmsworth was a masterly characterization, and was rendered in a manner that evidenced careful study. His every move, gesture, manner and by-play was a conception in itself. From our point of view, all things considered, he carried off the honors of the evening. McKee Rankin has an inert apathy for villainous roles, and though he struggled hard to smother off the personalities of his role in The Danites, he here and there forgot himself, and where unrelentlessly bitter and vindictive scenes should have been attended by the proper shading, he unwittingly fell into the tender, sympathetic undertow of Sandy McKee. Coming directly out of the parts of Jack Cade and Metamora, D. H. Harkins did nobly as Fred. Elmsworth, and, barring the too frequent side-glances at the prompter's box, gave a creditable performance. Mrs. McKee Rankin made the best of a not very appreciative role, and did well the little she had to do. Alma Stuart Stanley, as the vacillating Dorcas, was good. The play was superbly mounted. Next week, Three Wives to One Husband.

AUBURN.

Academy of Music (E. J. Matson, manager): Beedle and Prindle's Pleasure Party, 17th, gave a very good entertainment to a light house. They return 22d for a three nights' engagement.

OHIO.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): Little's World, 12th, and Maggie Mitchell, 15th, both enjoyed the good luck which, strange to say, has attended every attraction since the beginning of November. I fear this happy state of affairs won't last much longer, however, as another large skating-rink is under contract, and it is fair to assume that plenty of rink money means a scarcity of theatre cash. The World scenery was greatly enjoyed by the large crowd present. The raft scene, in particular, evoked hearty plaudits. I went back to the stage to see how the waves were produced, and the boys pressed me into the service for about two minutes. I was soon content to waive any further distinction in a wavy direction. The Pearl of Savoy (a favorite play of Mr. Schultz's) was the role assumed by Maggie Mitchell. At last she has a company of satellites worthy to revolve around such a luminary as herself. R. F. McClannin as Commander, James T. Galloway as Pierrot, Mrs. E. A. Eberle as Mother Margaret and Lillian Andrews, as Chouchan, deserve special mention in this excellent and most creditable support. As for the star herself, I exhausted my stock of adjectives long ago in speaking of her perennial piquancy. It absolutely sets at defiance the hand of time. A lady asked me how old she was, and I replied, "on the shady side of a semi-centennial." She thought I was jesting and positively looked reproachful. What with the calcium lights, the beautiful costumes, and the exquisite staging, I can only add that the whole performance was a perfect delight, and I was greatly pleased to see that such a large audience came out in the miserable weather to enjoy it. I took a lady and felt on my way home that I had never before in my life gotten so much for two dollars.

Items: It's rather late to mention it, but I must say I think it was shabby in one of your dramatic contemporaries to whack Mlle. Rhea over my shoulders. I did not attach the least blame to her concerning that performance. It was her manager's fault, not hers.—Tom Coleman, the genial Tom, with the World, is an old favorite with Zanesville theatre-goers. Sixteen years ago, while playing a week's engagement here, he took off a local Irishman to the infinite delight of the boys.—Manager Hoge is in Cincinnati.—A very disagreeable episode occurred in the gallery, the other evening, during an attempt to eject a disorderly youth. The local management insist on maintaining the same order up there as in other parts of the house, and have justly earned the thanks of the profession by so doing.—Mr. Livingstone, who takes the part of Morris Abrams in The World, was sick and H. C. Robinson, who, with Scott Marble, gave the side-splitting comedy business in Silver Spur, took his place on twenty-four hours' notice. He only had one brief rehearsal on our stage, under the difficulties all will understand, and where all the rest of a company are up in their parts and so find it irksome to initiate a new performer. He got through finely.—On Tuesday, 20th, the fifth anniversary of the opening of the Opera House will be marked by an extra performance. Power of Money will be the attraction.—In advance I present the compliments of the thirty-eight attaches of the house to THE MIRROR, with my own and Manager Hoge's besides.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Joseffy's piano recital attracted a fine audience 12th, and it is safe to say a better pleased lot of people never left the house. Maggie Mitchell had a crowded house, 14th. She appears to the very best advantage in her new play, Maggie the Midget, and the audience was very enthusiastic. Peek-a-boo Scanlan gave Friend and Foe and Irish Minstrel to fair business, 15th, 16th, 17th. Little's World 21st, and Mr. Rooney's comb., 23d and 24th. Private Tutor, 26th, 27th.

Grand Opera House (Miller and Okey, managers): The Villas opened to an immense house 12th, giving Miss Multon and La Belle Savage. The rest of the week business was not up to the average New Magdalen. Tot and Anne Bow-Lean were the plays. This week Frances Bishop and Alfred McDowell in Muggs' Landing. Next, Nobody's Claim; return visit; first three nights; Draper's Uncle Tom last three.

Items: It is rumored that the Orpheus Club will give a May Festival with the Cincinnati Philharmonic Orchestra and Joseffy among the attractions.—Charley Benner is on the road with a fly-by-night co.—George W. Little, of Comstock's, will pilot Dominick Murray over the Ohio circuit.—William Geaven, in advance of Muggs' Landing, was here several days and left for Pittsburg, 17th.

DAYTON.

The Grand (Larry H. Reist, manager): W. J. Scanlan made his first appearance in this city, 12th, in Friend and Foe, to a fair sized, but highly pleased audience. Scanlan is one of the easiest and most graceful actors that I have seen for some time, and the possessor of a baritone voice that is simply grand. All his original songs were well rendered, "Peek-a-boo" receiving five encores. The co. is good and gave the best of satisfaction. Gill and Arthur presented The Two Bad Men, 13th, to fair business. The comedy failed to draw. I think it would be far more appropriate if the pen-work was named Two Good Men in One Bad Play. To-night, 18th, third visit of the Wilbur Opera co. in Girofle-Girofla.

Weidner's Opera House (J. W. Weidner, manager): Muggs' Landing 11th to a large and well pleased audience. The Wymans drew large audiences, 15th, 16th, 17th, and made a very good impression. To-night 18th, the ever welcome Charles Gardner as Karl the Peddler.

Pointers: The Naiad Queen will be produced ten nights next month assisted by four-hundred scholars of this city. I was in Indianapolis, 17th, and had the pleasure of meeting R. W. Lowry' MIRROR correspondent of the Hoosier capital.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): The Huelskamp-Morosini Concert co. had a very light house, 13th. Draper's Uncle Tom's Cabin co. the last three nights of the week, succeeded in packing the house at dime museum prices. Never before have I beheld such a rabble as attended these performances. Men, women and children of all ages, sizes and nationalities, crowded around the box-office, secured their pasteboards and made a grand rush for the auditorium. Our gentlemanly and decorous ushers tried for a time to find seats for those holding coupon tickets, but were finally forced to give it up as a bad job. The Uncle Tommers are beyond all criticism, but the mob hailed with the wildest exclamations of delight every thing that was said and done. Undoubtedly cheap prices would bring about a revival in business, but a drop from one dollar to ten cents is carrying the thing too far.

WASHINGTON, C. H.

Music Hall (H. F. Smith, manager): Muggs' Landing, 15th, played to one of the largest audiences of the season. Alfred McDowell made a very decided hit in the part of Asa Beck. Audience highly pleased.

UPPER SANDUSKY.

Opera House (John W. Lime, manager): Charles A. Gardner, as Karl, the Peddler, 13th, to a large house.

GALION.

City Opera House (Abe Brokaw, manager): Owing to short notice and poor billing, Dickson's Sketch Club played to a slim house 10th. Co. good. C. A. Gardner, 14th, to about $250.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Grau Opera co., in The Queen's Lace Handkerchief, 12th, to a good house. Ford's English Opera co., in The Bohemian Girl, 15th, to a good house.

CHILLICOTHE.

Clough's Opera House (E. Kauffman, manager): A large and enthusiastic audience enjoyed Muggs' Landing, 12th. Frances Bishop, as Little Muggs, at once became a favorite. Alfred McDowell, as Asa Beck, the land agent, made a decided hit, and was accorded a genuine ovation. Dominick Murray, 27th; Mr. Rooney, 29th.

Masonic Opera House (Byron W. Orr, manager): The popular young comedian, W. J. Scanlan, delighted a large and fashionable audience 14th. He appeared in The Irish Minstrel, his new play. His singing won for him a warm place in the hearts of the audience. The support was excellent. Thompson's Opera co., 26th; The World, 28th; Mr. and Mrs. George S. Knight, 29th.

XENIA.

Opera House (J. A. Hiveling, manager): Flora Moore's Bunch of Keys, 15th, to a crowded house.

MANSFIELD.

Miller's Opera House (Joseph Miller, manager): Maggie Mitchell, in Pearl of Savoy, played to the largest house of the season, 13th. Muggs' Landing, to fair business, 17th. Enjoyable entertainment.

LANCASTER.

Chestnut Street Opera House (H. Wilkiemeyer, manager): Muggs' Landing, 15th, to big business. House delighted. Mr. Rooney, 28th.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Howard Athenæum co. to first-class houses matinee and evening 10th. The performances were good and in every respect satisfactory. Gill and Arthur, in Two Bad Men, to fair house, 15th. These gentlemen are certainly very clever comedians, but the piece itself and part of their female support are not sufficiently good to allow the audience generally to speak well of the performance. Mr. Rooney's Star comb., 22d.

Black's Opera House (Samuel Waldman, manager): The popular Irish comedian, W. J. Scanlan, presented The Irish Minstrel, to a crowded house, 13th. J. B. Turner, as Old Cregan, and Miss Johnson, as Maggie McKay, are especially deserving of mention. I state this, however, with disparagement to none of the other members of the co. A Midnight Marriage, 26th; Dominick Murray, 28th; Neil Burgess, 31st; The Wymans, in Yakie, 23d and 24th.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): Dickson's Sketch Club appeared 14th and 15th, to fair-sized audience. Not so large as the co. deserved. Continuous uproar from beginning to end. The first performance was Editha's Burglar. It can be truly described as a dramatic gem. The second part, a two-act comedy called Combustion, is the funniest thing we have had in a long time. Taking all in all, Canton has not had a dramatic entertainment this season that will equal the performances of this co. The Queen's Lace Handkerchief and Little Duke will be presented 21st and 22d by the Grau Opera co. The prices for the two performances have been reduced to fifty, thirty-five and twenty-five cents. Storm-Beaten, 27th and 28th.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): Joseph Grismer closed his engagement, 10th. Lottery of Life was played the last week to good houses, prices of admission having been reduced to fifty and twenty-five cents.

Casino Opera House (A. S. Gross, manager): Fra Diavolo, 7th, drew an immense house. Miss Winston, in the title role, acquitted herself admirably.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Hanlons' Fantasma, as presented last week, was very elaborately put upon the stage, and in general design, variety of subjects and mechanical devices excelled any pantomime ever produced here. The leading members of the co. were very clever in their respective parts, and the minor rolls were filled by competent people. Kate Davis as Fantasma created a very favorable impression. Her singing and imitations were nightly received with great applause. Business fair. Maggie Mitchell, 19th; My Partner, 26th.

Library Hall (Frederick A. Parke, manager): Haverly's co. presented Michel Strogoff last week to only moderate business. The Boston Ideals, 19th; Her Atonement, 26th.

Academy (H. W. Williams, manager): Hallen and Hart's comb. played last week to good business. The comb. is one of the best variety shows travelling. The Leopolds, 19th; the Star Novelty comb., 26th.

Harris' Museum (P. Harris, manager): The Helen Desmond Dramatic co. did a very good business last week. The Colleen Bawn and Leah, the Forsaken, were presented during the week in a very acceptable manner. Joseph H. Keane, supported by his own co., in Rip Van Winkle, 19th.

Sixth Street Museum: A very good business was done at this house last month, and the show offered was satisfactory, apparently. Australian Novelty co., 19th.

Items: The Leopolds in Frivolity come very highly recommended, and much is expected of them. They will doubtless do a large business at the Academy.—The Boston Ideals will likely do the largest business ever done by them in this city, nearly every seat for the entire seven performances has already been sold.—The portraits of Manager Robertson and his treasurer, Mr. Earlanger, appeared in a local paper last week.—Harry Sellers and Max Clayton, of Her Atonement co., are in town.—The record of the Harris Opera co. thus far this season is as follows: Ten weeks in this city, four weeks in Baltimore, six weeks in Louisville, and two weeks each at Washington and Richmond. The co. is by no means strong, but it is evenly balanced, and evidently pleases the people.—A fire occurred at the Braddock, Pa., Opera House on the evening of the 17th. The damage was slight.—Professor Whiting is making preparations for his usual Spring festivals. He is now training his chorus, which contains upwards of fifty voices.—Rehearsals for the early production of the opera of Norma by one of our local musical organizations are now in progress. Professor Letedoux is conducting the rehearsals.—Nat. Wemberg, late of the Fred. Warde co., is at home in this city.—Harry Ellsler and his able assistant treasurer, Charlie Seanor, were presented with a handsome basket of flowers on Saturday evening.—Charlie Hammond, of Harris' Museum, will not travel with Forepaugh next season, but will remain at his post at the Museum.—The Barlow Brothers are now engaged in running a restaurant on the South Side, and have ostensibly given up the vaudeville stage.

HARRISBURG.

Opera House (H. J. Steel, manager): The Private Secretary was presented, 13th. The audience was large, refined and fashionable, and fully appreciated the humorous situations which makes his play so successful. The Grovers, *pere et fils*, were by all odds the moving spirits of the hilarity, the rest of the co. merely feeding up the good situations. May Robson was capital as the spinster and chaperone. The juvenile ladies, the Misses Crosman and Brandon, were pretty, bright and clever. Mr. McDowell and Herbert Stacy were very good in the parts assigned them.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Notwithstanding the protest of the elements, fairly large audiences greeted the presentation of Burr Oaks, 16th and 17th. The scenery in this piece far excels in point of beauty and artistic arrangement any heretofore placed upon our boards. The acting of Walter Bentley in the leading role fell considerably below what was expected of him, nor did he seem familiar with his lines. The character does not seem to suit his talents. He does not compare very favorably with Frederic de Belleville in a similar role in The Silver King. The interpretation of the part of Margie, wife of Burr Oaks, by May Brookyn, was a very creditable piece of acting. This lady has won many admirers here. Of the rest of the co., with the exception of J. L. Mason, little can be said.

NEWCASTLE.

Opera House (R. M. Allen, manager): Morris and Bock's Power of Money co. drew a light house, 12th, but it was as large as the merits of the play deserved, for a worse lot of improbable trash I never saw. A variety "jay" named Frank Davis made a fool of himself by guying the audience. Those talented comedians, Baker and Farron, caught a $375 house, 13th, in The Emigrants. The play was well received by the audience. Barry and Fay, 22d.

Items: The Newcastle Minstrels will be composed of some good talent, viz.: John Hornen, late of Leavitt's; Thomas Beatty, of Leavitt's; John Russell, late of Haverly's; Charles McConnell, Lawrence Diamond and a host of non-professionals.—M. W. Tobin, advance of Barry and Fay, is in town; also C. L. Durban, ahead of Minnie Maddern.

ERIE.

Opera House (William J. Sell, manager): The Silbon and Elliott comb. seemed to give general satisfaction to fair audiences, 16th and 17th. Mason and Lord, who are great favorites here, proved as side-splitting as ever in their burlesque trapeze act. C. Silbon, the daring trapeze performer, while doing his usual act (that of swinging himself from the gallery, turning two somersaults and catching the hands of his father, who hangs suspended by the legs over the stage) miscalculated the distance and fell into the netting. The netting, which seems to have been carelessly put up, sagged and the actor's head struck the stage with a sickening thud. The audience was thrown into confusion, as it was believed his neck was broken, but it was afterwards ascertained that he had escaped serious injury. Minnie Maddern in Caprice, 22d; Shook and Collier's Storm-Beaten, 24th.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Storm-Beaten, 12th and 13th, to fair sized and appreciative audiences. Belle Jackson, Netta Guion, Mrs. Wallace Britton and Maud Dixon played their parts admirably. Messrs. W. P. Constantine, G. A. Buckner, J. C. Padgett and Edward Temple were all fine in their respective roles. Alexander Salvini captivated the audience and received much applause. He has a bright future. A Mountain Pink (Bella Moore) to a fair sized and enthusiastic audience, 17th. Miss Moore elicited much applause. Billed: Mr. and Mrs. George S. Knight, 22d; A Cold Day When We Got Left, 23d.

ALLENTOWN.

Manager Ashbach has concluded to lower prices during the dullness. This is a wise move, and we think will be greatly to his benefit. Mr. Aschbach has become the sole owner of Dutch Pinafore, having purchased the same from J. Alf. Moss, the translator, and is organizing a co. of professional people for the purpose of putting it on the road at popular prices. He has already received communications offering time from a number of managers in this State, in reply to a circular. Two years ago Dutch Pinafore created a perfect furore wherever it was presented, meeting with tremendous success. The dialogue is funny in the extreme. The revival, we have no doubt, will be a financial success.

Professor Sims (J. Alf. Moss) has emigrated toward the setting sun, having accepted the professorship of music in all its branches at the State Normal School, Emporium, Ill. His many friends wish him success. I learn that his creation, Prof. Goldschmidt, which was temporarily laid on the shelf, is to be resurrected, and will be put on the road early in February, under the business management of Frank Drumier, with a competent co., among whom are Elwood Newhard, Walter Jack, Frank Drumier, Emma Davenport and Geni Harlan.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Prof. Bartholomew's Equine Paradox, week of 12th, nine performances, to large houses.

JOHNSTOWN.

Union Hall: Bella Moore played to a fair house, 12th, in Mountain Pink. This is by far the best piece she ever had, and her third appearance, from the evidence of approval, will not be her last. Boston Ideal Specialty co., 6th and 7th, gave a good entertainment at popular prices. Attendance poor first night; fair second. Coming: Howard Athenæum co., 22d; Her Atonement, 23d; Tony Denier's Humpty Dumpty, 31st; William Stafford, Feb. 5.

Items: Letters are at our post-office for the following: William Spencer, Micaliz comb.; D. Mason, Atkinson Comedy co.; Etta Baker, Micaliz comb.; Denman Thompson, Thomas Coleman, of Little's World, N. L. Wilbur.

ALTOONA.

Opera House (Marriott and Krieder, managers): Bella Moore in Mountain Pink, 13th, delighted the audience. Although Miss Moore had been very ill during the day, she bore up so well that none but those who knew of her condition were any wiser.

READING.

Grand Opera House (George M. Miller, manager): Nothing last week. Helen Potter, 22d; The Howard Athenæum Specialty co., 24th; Only a Woman's Heart, 26th; William Stafford, 29th.

Academy of Music (John D. Mishler, manager): Nothing last week. Burr Oaks, 23d and 24th.

Item: Z. N. Benton, agent for Only A Woman's Heart, was in town during the week.

OIL CITY.

Opera House (Kane and Tracy, managers): Baker and Farron presented The Emigrants to a large and fashionable audience, 14th, giving good satisfaction. Boston Dime Museum drew full houses, 15th, 16th and 17th.

Item: Prince Flatow, of the Dime Museum co., was married on the stage at the close of the performance, 19th. The bride is a young lady of this vicinity.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): Baker and Farron appeared, 15th, to large business, giving good satisfaction. Minnie Maddern made her initial bow before a Bradford audience on the 16th, presenting Caprice to a fair house and giving a splendid entertainment—in fact there has been no lady star in Bradford this season that so completely captivated the audience or made such a hit as did Miss Maddern. Nat Goodwin, Feb. 4, 5. Business is improving somewhat and our managers look for better returns from now to end of season.

Gem Theatre: Fair business last past week, passable show. Opening week of 19th: Durell Brothers, specialty artists; Gertie Holden, serio-comic; the Murdells, gymnasts; Hattie Westcott, vocalist; Murphy Brothers, change artists; Andy Leavitt, Jr., and the stock supporting the charming Lena Aberle in a grand spectacular burlesque entitled The Sleeping Beauty, all under the stage direction of Lester Howard.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): The Davene-Austin Specialty co. last week, giving one of the very best entertainments of the kind ever seen here. The house was packed at every performance. The average attendance was about two thousand. This shows what popular prices and a good co. can expect here. This week, Zozo the Magic Queen, at graded prices. Week of 26th, Uncle Tom's Cabin.

Providence Opera House (George Hackett, manager): Excelsior was the attraction last week and was well patronized. Baker and Farron 21st to 24th. Week of 26th, Margaret Mather.

Theatre Comique (Hopkins and Morrow, managers): Arrivals—Mlle. Kabowles, John D. Griffin, Fielding and Walker, Delmore and Wilson, Heffernan and McDonald, Dewitt Cooke, Alice Gleason and Walter Bray.

Dime Museum: Arrivals—Professor E. C. Charles with his Grand Temple of Art and Music; the Skeleton Couple, Lizzie Sturgeon, Professor Seaberts, Egyptian Mystery, the Venetian Troubadours, Eugene Ward, Perry and Lulu Ryan, Jennie Quigley and Louise De Lusie.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager). If there is any one more amusing than John T. Raymond as Colonel Sellers it is John T. Raymond in For Congress. On Tuesday night the house was well filled and the audience was kept in a continuous scream throughout. The support was very good. After the third act Mr. Raymond and Mrs. De Vere were called before the curtain. The boards were occupied on Wednesday and Thursday night by James O'Neill in Fechter's version of Dumas' Count of Monte Cristo. On both occasions the house was crowded, and a more attentive and delighted audience never graced any performance in Charleston, and Mr. O'Neill won fresh laurels. Two nights' receipts upward of $1,400. Friday and Saturday and Saturday matinee Carrie Swain played Little Joker. The opening house was fair and the matinee was full, but there was poor business at the Saturday night performance. Carrie Swain pleased the audience, but her support was not good.

Personal: John E. Owens has returned to Charleston, but his stay is indefinite. Charlestonians hope to see him on the stage this season, either in one of his famous characters or in some new one which he will make famous.

COLUMBIA.

Opera House (Eugene Cramer, manager): John T. Raymond, 12th, in For Congress, to a large house. Carrie Swain, 14th and 15th, in Little Joker, drew fair audiences. Deserved better.

TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): After an absence of some ten years, Mlle. Aimee made her appearance in her new play, Mam'zelle. We have distinct recollections of Aimee appearing here on her former visit in opera bouffe, and to see her in comedy and speaking English was quite a novelty to us; so much so that the houses were crowded during the engagement, which continued Tuesday and Wednesday. On her former visit business was very poor. Mam'zelle is delightful and exceedingly well acted by the capable co. in support. A great hit was made by Newton Chisnell, his quaint portrayal of the manager being very creditably done. The last attraction of the week was a new star to us; but the advance work was so well done that a tremendous house, notwithstanding the rain, was present, 15th, to welcome Dan'l Sully with his Corner Grocery. The piece caught on at once, and the house was continually roaring. On Friday and Saturday he also had good houses. The piece was brought into popular favor at once.

People's Theatre (Harry Walker, manager): Regular variety bill to very fair business.

TEXAS.

DALLAS.

Dallas Opera House (Charles Benton, manager). Our Strategists was produced 9th and 10th by Morton and Bell's superb co. to tip top houses. H. B. Bell, as Jack Rutledge, kept the audiences in continuous roars of laughter. Richelieu and Damon and Pythias, by George C. Miln, 12th, 13th, to splendid houses. The co. returns 28th. Clara Morris is billed here for the 22d.

Item: About twenty combs. have cancelled dates. It is to be hoped that there will be other cos. to fill them. Business is rapidly improving.

WACO.

Garland Opera House (J. P. Garland, manager): Morton and Bell's Comedy co. in Our Strategists, two nights, 4th and 5th, to light business first night. Fair audience the second. Co. and play gave satisfaction.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manageress): George C. Miln appeared 9th in Hamlet; matinee, The Fool's Revenge; 10th, Richelieu—to good business, and gave general satisfaction. Adele Payn was the leading support, and was well received. Rest of co. only fair. The Silver King, with F. C. Bangs as the leading attraction, appeared 14th and 15th to poor business owing to bad weather. All who attended came away well pleased.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Dalys' Vacation co. opened 12th, to a house literally packed. Tickets for second and third circles were all sold before rise of curtain, and many were turned away or allowed standing privileges. The applause at times was something fearful to listen to. The co. are all artists, and every dude in town is mashed on either Lizzie Derious or Ada Stanhope. They play three nights and matinee and will no doubt have large houses at every performance.

Item: Professor Wilmot, cyclist, gave three exhibitions of fancy riding at the Salt Lake Pavilion to large and delighted audiences. Some of his trick riding is wonderful. Mr. Wilmot and Mr. Attwood, his agent, are both very pleasant gentlemen.

VIRGINIA.

RICHMOND.

Theatre (Madam W. T. Powell, manageress): Barry and Fay Comedy co., in Irish Aristocracy, filled the house 12th and 13th. W. F. Carroll, as Michael Muldoon, was substituted for Hugh Fay, who was absent from the co. on account of sickness. Mr. Carroll acted the part so well that there were but few in the audience who recognized the change. The Dawn-Burleigh co., in The Private Tutor, played to fair business, 14th and 15th. C. B. Bishop drew good huses, 16th and 17th, producing Widow Bedott and A Case of Wine. Robson and Crane are billed for four nights, opening 21st.

NORFOLK.

Academy of Music (H. D. Van Wyck, proprietor): My Partner, 12th, to small business. The Private Tutor, 13th, to fair business. Much dissatisfaction. C. B. Bishop, in Widow Bedott, 14th, to good business. Barry and Fay, in Muldoon's Picnic, 16th, 17th. Very large business. Hugh Fay is still too unwell to appear, but his place is ably filled by William F. Carroll, as Michael Muldoon. Carrie Swain 21st and 22d, in The Little Joker; the Leland Juvenile Opera co. rest of the week.

LYNCHBURG.

Opera House (T. H. Simpson, manager): C. B. Bishop, 12th, in Hoyt's patch of rot, called A Case of Wine. My Partner, 13th, to fair business, followed by Barry and Fay's Irish Aristocracy, to fair business. Bad weather.

DANVILLE.

Pace's Opera House (Ellyson Brothers, managers): A packed house greeted Barry and Fay in Irish Aristocracy, 14th. The play abounds in wit and humor, provoking laughter, which continued until the curtain went down. It was the first visit of Barry and Fay in our city. We hope to see them soon again. Planter's Wife, 30th.

PETERSBURG.

Academy of Music (John B. Ege, manager): Barton V. Logan's Richmond Museum, 15th, to poor business. Carrie Swain in The Little Joker, 23d. Miss Swain is a great favorite here, and will play to a fine audience.

Gem Theatre (Thomas G. Leath, manager): Co. remains the same, with the addition of Fitzwilliams, the herculean phenomenon; business good.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Baker and Farron in their new play, The Emigrants, appeared 12th, to a full house. Baker and Farron can always feel sure of good business here. Rafael Joseffy gave a concert 13th to a select but not very large audience. The Power of Money was presented, 14th and 15th, to fair business. The scenery was excellent. Maggie Mitchell, 18th, appeared in Little Barefoot at the matinee, and Maggie, the Midget, in the evening. The house was filled at both performances. Miss Mitchell always draws crowded houses in this city. Tony Denier, 30th.

Academy of Music (Charley Shay, manager): Australian Novelty co. last week to good business, presenting one of the best bills of the season. Fun on the Bristol, 26th, week.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Joseffy, 14th, gave music-lovers a fine opportunity to hear some sweet strains of music.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): May Blossom received its first presentation in Milwaukee by the original co. 1st, before a large and appreciative audience. The co. is the strongest that has appeared in the city since my residence here, and the play itself, while defective in one or two points, taken as a whole is very strong, and affords abundant opportunities for the display of the talents of each individual member. The cause of Richard's arrest might have been made a little clearer, and the meeting of Steve and May in the last act, after a separation of six years, was rather tame after having shown in the other acts what they were capable of doing. To particularize would take up too much valuable space, and we can only say that the co. was the best we have seen, and their efforts were fully appreciated by the audience, as recalls were frequent. The engagement lasted until the 15th. Business very good. Silver King co., 19th, week.

Academy of Music (Harry Deakin, manager): Mme. Janish, the Austrian actress, made her first appearance before a Milwaukee audience afternoon of 11th, presenting Camille to a large audience. Janish's characterization will rank with any of the foreign born actresses who have appeared in the same, and is dramatic in the extreme. The scene with M. Duval and the meeting with Armand, in the last act, were remarkably well done. Janish came to us comparatively unknown, leaves an impression that will not soon be forgotten. With the exception of Frank Losee and C. A. McManus, the support is only fair. Janish appeared as Leonore, in the play of that name, in the evening, repeating her success of the afternoon. She returns for a three nights' engagement, 23d. The Garrick Club repeated their performance of Clouds, 14th, for the benefit of the Orphan Asylum, Manager Deakin kindly tendering the use of his house. Quite a neat little sum was realized. Janauschek, in My Life, 23d, 24th, 25th.

Slensby Theatre (John Slensby, manager): Eva Bennett in songs; the Clarks, Alice and Ed, in sketch; Mlle. Adele, queen of the lofty wire; Leone and Nelson in negro sketch; Tillie Russell in sleight-of-hand; Ramalo Brothers, gymnasts; Four Continentals, Morton, Canley, West and Kirby; and De Haven and Castillat in trapeze act, have been drawing cards for the week of 12th. Week of 19th, Zoe Gayton in Mazeppa.

Items: Krao, the so-called missing link, has been the leading attraction at the Dime Museum, assisted by a select co. of curiosities, deformities, etc.—Jessie Cauthoni, the elocutionist, has been giving private readings in the city. She is soon to appear at the Academy under the auspices of the Arlington Quartette.—The affecting scene in May Blossom, between Steve and little May, was spoiled on Monday night by the senseless giggling of a select few in the audience.—Mme. Janish's costumes for Leonore by mistake were sent to St. Paul; so she appeared in that play in her costumes for Camille.

RACINE.

Turner Hall (John T. Vaughan, manager): The Byron comb., in Across the Continent, appeared to about a fifty-dollar house. Two Johns, 24th.

Glover: The following is a letter received by Mr Hooker, the Milwaukee *Sentinel* reporter, from T. N. Glover: "Friend Hooker—Yours of the 8th instant received and contents noted. My brother, Russell S. Glover, had no insurance on his life; I only wish he had, for out of it we would erect a suitable monument to his memory, as he well deserves. That my poor brother and his wife both perished in the Blake Opera House fire there is not the slightest doubt, and in regard to those miserable gossips that have started these scandalous reports about my dear brother's character, trying to injure his memory, the only thing I can say about them is that I should like to see them taken out to the whipping-post and receive the punishment that liars used to get in olden times."

MADISON.

Turner Hall: One of the largest and most fashionable houses of the season greeted the Boston Ideals 10th in The Musketeers. The presentation of the opera proved a rich musical treat.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The Walters Comedy co. 12th and 13th, in States Attorney, with John Dillon in the title role, first night, and a grand double bill second night, Mr. Dillon appearing as Swap the Yankee and Felix O'Callaghan, pleasing his audiences immensely, as he has always done in days of yore. Fanny Mathias received much applause. Her acting in the role of Tacy Bartram was very natural. Support poor; houses ditto. The skating-rinks rake in all the ducats. Two Johns Comedy co. have changed date from 24th to 31st.

CANADA.

QUEBEC.

Quebec Opera House, late Jacques Cartier Hall (J. B. Sparrow, manager): Week of 12th, Jennie Calef in M'liss and Fanchon, playing to very poor business. Co. very good. Week of 19th, Ed Chrissie, the original Billie Barlow, in Detected and Rip Van Winkle.

Personal: Frank A. Gordon, representing St. Quinten English Opera co., is in town arranging for a week's season at Music Hall.

WINNIPEG.

Princess Opera House (C. W. Sharpe, manager): Kate Castleton's co. in At Sea, 12th, 13th and 14th, to fair houses. The spirit dropping to 36° below zero prevented an attendance equal to the merits of performance. Pop rest of week. W. H. Lytell engagement of 19th cancelled.

Victoria Theatre (D. Rogers, manager): Attractions for week of 12th: Del Fuego, Annie James, Minnie Lewis, Ida Moore, Lizzie Shelton, Mary Oakeman and Ned O'Brien. Performances fair with poor houses.

Items: War has been declared on variety theatres by the local press, which will probably result in closing the Victoria Theatre, which is the only one in Manitoba deserving of the name.

MONTREAL.

Academy of Music (Henry Thomas, manager):

Thorne's Black Flag co. played to fair business week of 12th. The play was put on in a careless manner. The co. is not as good as formerly, and the scenery that was so heavily advertised was not used. T. W. Keene this week in a number of Shakespearean plays.

Royal Theatre Museum. Crowded to the doors every night. People were turned away at half-past seven. Lytell's co. in The World was the bill week of 12th. The co. is a particularly strong one.

Montreal Museum: The St. Quinten Opera co. closed its second week 17th. Harry Moulton, late of the Crystal Palace Opera House, joined the co. here. The performances were very poor. It is painful to see the way in which they slaughter beautiful operas like The Chimes and Mascotte.

BROCKVILLE.

Opera House (George T. Fulford, manager): Mills, Rice and Barton's Bijou Minstrels, 12th, to good house. Audience well pleased. Bride and Frear's Bunch of Keys, 22d.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Her Last Hope, a new melodrama, by Will C. Cowper, was presented week of 12th to moderate business. The play is quite a success; has many strong situations, and is well presented. Edna Courtnev, W. C. Cowper and C. G. Craig, in the leading roles, were admirable. Little Ada Fleming, as Marie, won the hearts of the audiences by her childish simplicity.

Montford's Museum (A. Fisher, manager): The Tavernier Dramatic co. appeared week of 12th in a round of plays, including The Danites, Mighty Dollar and Rosedale. I suppose the necessary permission was given this co. to perform these plays. Houses were large all week. Week of 19th, Mills, Rice and Barton's Minstrels.

LONDON.

Grand Opera House (J. H. Davidson, manager): Minnie Maddern presented Caprice, 10th, to fair business. The audience were delighted with her acting. The support was good throughout. Bride and Frear's Bunch of Keys is the funniest of funny plays, and kept the audience in roars of laughter 15th. W. H. Currie, an old London boy, is with the co. as Tom Harding and stage manager. He bids fair to become a good light comedian.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A Mountain Pink Co. (Bella Moore): Lancaster, Pa., 23, 24; Harrisburg, 27, 28; Carlisle, 29; Brooklyn, N. Y., Feb. 16, week.

A Mountain Pink Co. (Laura Dainty): Keokuk, Ia., 31.

Ada Gray: Schuylerville, N. Y., 22; Greenfield, Mass., 23; Lowell, 26, 27; Amesbury, 28; Marlboro, 29; Salem, 30.

Aimee: Galveston, 21 to 24; New Orleans, 26, week; Mobile, Ala., Feb. 2, 3; Montgomery, 4; Columbus, Ga., 5; Atlanta, 6, 7; Athens, 9; Augusta, 10; Charleston, S. C., 11, 12; Savannah, 13, 14.

Agnes Wallace and Sam B. Villa: Wheeling, W. Va., 19, week.

Atkinson's Bad Boy Co. No. 1: Fall River, Mass., 31.

Atkinson's Bad Boy Co. No. 2: Huntsville, Ala., 23; Columbia, 24; Louisville, 26, week; Nashville, Feb. 2, 3.

Acme Burlesque Co.: Lowell, Mass., 21 to 24; Woburn, 26, 27, 28; Amesbury, 29, 30, 31; Lynn, Feb. 2, week; Beverly, 9, 10, 11.

Alf and Lulu Wyman: Springfield, O., 23, 24.

Baker and Farron: Providence, 19, week; Albany, 26, 27, 28.

Bartley Campbell's White Slave Co.: Detroit, 22, 23, 24; Ypsilanti, 26; Ann Arbor, 27; Jackson, 28; Battle Creek, 29; Grand Rapids, 30, 31; Lansing, Feb. 2; Kalamazoo, 3; Ft. Wayne, Ind., 4; Urbana, O., 5; Springfield, 6; Dayton, 7; Hamilton, 9; Richmond, Ind., 10, 11.

Bartley Campbell's Galley Slave Co.: Toledo, 22, 23, 24; Mansfield, 26; Akron, 27; Steubenville, 28; Wheeling, W. Va., 29; Uniontown, Pa., 30; Connellsville, 31; Washington, Feb. 2, week; Baltimore, 9, week; Lancaster, Pa., 16; Harrisburg, 17, 18; Reading, 19; Wilmington, Del., 20, 21; Philadelphia, 23, week.

Bartley Campbell's Siberia Co.: Springfield, 21, 22; Peoria, 23, 24; Davenport, Ia., 26, 27; Des Moines, 28, 29; Omaha, Neb., 30, 31; St. Paul, Feb. 2, week; Minneapolis, 9, week; Cedar Rapids, Ia., 16; Rockford, Ill., 17, 18; Racine, Wis., 19, 20, 21; Milwaukee, 23, week.

Buffalo Bill: New Orleans, La., 19, week.

Barney McAuley: Pottsville, Pa., 23; Philadelphia, 26, two weeks.

Barry and Fay: Newcastle, Pa., 22; Sharon, 23; Youngstown, 24; Cleveland, 26, week; Cincinnati, Feb. 2, week.

Boston Museum Co.: Fall River, Mass., 22; Gloucester, 27; Waltham, 29.

Burr Oaks Co.: Trenton, N. J., 21, 22; New Brunswick, 23, 24; Philadelphia, 26, week.

Boston Theatre Youth Co.: Chicago, 19, week; St. Paul, 26, week; Milwaukee, Feb. 2, week; Omaha, Neb., 9, 10; Topeka, Kas., 11, 12; St. Joe, 13, 14.

Bunch of Keys (Frank Sanger, manager): N. Y. City, 19, week; Williamsburg, 26, week.

Bunch of Keys (Bride and Frear's): Brockville, Can., 22; Ottawa, 23, 24; Montreal, 26, week.

Bunch of Keys (Dudley McAdow, manager): Kalamazoo, Mich., 22; Muskegon, 23; Grand Rapids, 24; Elkhart, Ind., 26; Janesville, Wis., 27; Madison, 28; Milwaukee, 29 to Feb. 1; Pullman, Ill., 2; Kankakee, 3; Aurora, 4; Streator, 5; Bloomington, 6; Monmouth, 7; Moline, 9; Des Moines, Ia., 10, 11; Marshalltown, 12; Oskaloosa, 13; Keokuk, 14; Hannibal, Mo., 16; Sedalia, 17; Carthage, 18; Springfield, 19; Ft. Smith, Ark., 20; Little Rock, 21.

Bandmann-Beaudet Co.: Troy, N. Y., 19, week.

Beedles and Prindle's Pleasure Party: Auburn, N. Y., 22, 23, 24.

Clara Morris: Dallas, Tex., 22; Hot Springs, Ark., 24; Little Rock, 27; Denver, Feb. 9, week.

Crossen's Banker's Daughter Co.: Springfield, 22; Lebanon, 23; Rolla, 24; Louisiana, 26; Alton, Ill., 27; St. Charles, Mo., 28; Springfield, Ill., 29; Lincoln, 30; Bloomington, 31; Galesburg, Feb. 2; Davenport, Ia., 3; Burlington, 4; Keokuk, 5; Hannibal, Mo., 6; Quincy, Ill., 7; Palmyra, Mo., 9; Macon, 10; Mexico, 11; Moberly, 12; Columbia, 13; Sedalia, 14.

Called Back Co. (R. B. Mantell): Buffalo, 19, week; Philadelphia, 26, week.

C. A. Gardner's Karl Co.: Sidney, O., 22; Middletown, 23; Hamilton, 24; Chillicothe, 26; Washington C. H., 27; Circleville, 28; Newark, 29; Coshocton, 30; New Philadelphia, 31; Wooster, Feb. 2; Massillon, 3; Canton, 4; Alliance, 5; Akron, 6; Kent, 7.

Carrie Swain: Norfolk, Va., 21, 22; Petersburg, 23; Lynchburg, 24, 26; Richmond, 28; Alexandria, 29; Hagerstown, 30; Washington, Feb. 2, week.

Crimes of London Co.: Peru, Ind., 22.

C. L. Davis: Davenport, Ia., 22; Moline, Ill., 23; Monmouth, 24; Galesburg, 26; Quincy, 27; Keokuk, 28; Jacksonville, 29; Louisiana, Mo., 31; St. Louis, Feb. 2, week.

Clayburgh's Creole Co.: Salida, Col., 22; Pueblo, 23; Colorado Springs, 24.

Claire Scott Co.: Hartford, 19, week; Troy, N. Y., 26, week.

Charles Collins: Hoosick Falls, N. Y., 29, 30, 31.

Dion Boucicault: Haverhill, Mass., 22; Chelsea, 23; Holyoke, 28.

Dixey-Rice Burlesque Co: N. Y. City, Nov. 20—indefinite season.

Dickson's Sketch Club: Uniontown, Pa., 22; Cumberland, Md., 23, 24; Winchester, Va., 26; Charleston, 27; Frederick, Md., 28; Richmond, Va., 29, 30, 31.

Downing's Tally-Ho Co.: Williamsburg, 26, week; Buffalo, N. Y., 9, 10, 11.

Devil's Auction: Worcester, Mass., 23, 24.

Dan Sully's Corner Grocery: Evansville, Ind., 22; Vincennes, 23; Terre Haute, 24; Chicago, 26, week; St. Louis, Feb. 2, week; Louisville, 9, 10, 11.

Den Thompson: Poughkeepsie, N. Y., 22; Utica, 24; Buffalo, 26, week.

Dominick Murray: Washington, 19, week; Parkersburg, W. Va., 26; Chillicothe, O., 27; Springfield, 28; Delaware, 29; Newark, 30; Fostoria, 31; Chicago, Feb. 2, week.

Dalys' Vacation Co.: San Francisco, 19, two weeks.

Draper's Uncle Tom's Co.: Louisville, 19, two weeks.

Edwin Booth: N. Y. City, 19, four weeks.

Evans and Hoey: Battle Creek, Mich., 22; Grand Rapids, 23; Kalamazoo, 24; Cincinnati, Ill., 26, week; Cleveland, Feb. 2, week; Cincinnati, 9, week.

E. L. Walton's Co.: Troy, 19, week.

Forrester Co.: Ilion, N. Y., 19, week.

Fanny Davenport: Brooklyn, 19, week; Williamsburg, 26, week; Boston, Feb. 2, week.

Florences: Cincinnati, 26, week.

Fun on the Bristol: Wheeling, W. Va., 26, week.

Frank Mayo: Cincinnati, 19, week; St. Louis, 26, week; Memphis, Feb. 2, week; Nashville, 9, 10; Birmingham, Ala., 11; Montgomery, 12; Pensacola, Fla., 13, 14; New Orleans, 16, two weeks.

Francis Labadie: Chicago, 19, three weeks.

Frank Girard's Co.: Harrisburg, Pa., 22; Williamsport, 23; Wilkesbarre, 24; N. Y. City, 26, week.

Grace Hawthorne: New Orleans, 19, three weeks.

Gus Williams (J. H. Robb, manager): Jersey City, 22, 23, 24; Rondout, N. Y., 26; Syracuse, 27; Rochester, 28, 29; Buffalo, 30, 31.

Galley Slave Co. (Berger's): Burlington, Ia., 22; Muscatine, 23; Iowa City, 24; Cedar Rapids, 26; Freeport, Ill., 28; Sterling, 29; Clinton, 30; Moline, 31.

Galley Slave Co. (McKinney's): Dallas, Tex., 22, 23; Sherman, 24.

George C. Miln: Houston, Tex., 21, 22; Beaumont, 23, 24; Dallas, 28.

Gill and Arthur's Comedy Co.: Peru, Ind., 24; Fort Wayne, 26; Detroit, 29, 30, 31.

Harrigan and Hart's Travelling Co.: Chicago, 12, two weeks.

Hill's People's Theatre Co.: Syracuse, N. Y., 12, two weeks; Oswego, 26, three weeks.

Hanlons: N. Y. City, 19, week; Brooklyn, 26, week; Easton, Pa., Feb. 2, 3; Trenton, N. J., 4; Paterson, 5, 6, 7; Boston, 9, week; Lewiston, Me., 16, 17; Portland, 18, 19; Lowell, Mass., 20; Manchester, N. H., 23, 24.

Henry Chanfrau: Red Bank, N. J., 23; Newark, 26, week; Baltimore, Feb. 2, week.

Hazel Kirke Co.: Chicago, 26, week.

Harrison-Gourlay Co.: Orange, N. J., 22; Boston, 26, week.

Henry Irving: Chicago, 5, four weeks; Baltimore, Feb., 2, 3, 4; Washington, 5, 6, 7; Philadelphia, 9, week; Boston, 16, two weeks; Brooklyn, March 2, week; N. Y. City, March 9, four weeks.

Her Last Hope Co.: Buffalo, 22, 23, 24.

Hanlons' Fantasma Co.: Chicago, 19, two weeks.

Hoop of Gold Co.: Springfield, Ill., 26.

Herne's Hearts of Oak: Cleveland, 19, week; Marion, O., 26; Springfield, 28; Lima, 29; Toledo, 30, 31; Adrian, Mich., Feb. 2; Ann Arbor, 3; Jackson, 4; Battle Creek, 5; Kalamazoo, 6; South Bend, Ind., 7; Chicago, 9, week.

Helen Desmond Co.: Pittsburg, 19, week.

Her Atonement Co.: Altoona, Pa., 22; Johnstown, 23; McKeesport, 24; Chicago, 26, week.

In the Ranks Co.: Chicago, 26, week; St. Paul, Feb. 2, week; Minneapolis, 9, week; Chicago, 16, week.

Janauschek: St. Paul, Minn., 22, 23, 24; Duluth, 26; Eau Claire, Wis., 27; Lacrosse, 29, Dubuque, Ia., 30; Cedar Rapids, 31; Oskaloosa, Feb. 1.

Joseph Murphy: Danville, Ill., 22; Terre Haute, Ind., 23, 24; Chicago, 25; Logansport, Ind., 26; Defiance, O., 27; Toledo, 28; Sandusky, 29; Erie, Pa., 30; Dunkirk, N. Y., 31.

John A. Stevens: Brooklyn, 19, week; Providence, 26, 27, 28; Fall River, Mass., 3.

Janish, Fond du Lac, Wis., 22; Pittsburg, Feb. 2, week; N. Y. City, 9, three weeks.

John S. Murphy (Kerry Gow): Pontiac, Mich., 22; Lapeer, 23; Flint, 24; St. Louis, 26; Big Rapids, 27; Manistee, 28; Reed City, 29; Cadillac, 30; Greenville, 30.

John T. Raymond: Montgomery, Ala., 22; Mobile, 23, 24; New Orleans, 25, week; Galveston, Tex., Feb. 2, 3, 4; Houston, 5, 6; San Antonio, 7, 8; Austin, 9; Waco, 10; Fort Worth, 11; Texarkana, 12; Little Rock, Ark., 13, 14; Memphis, Tenn., 16, 17; Clarkesville, 18; Hopkinsville, 19; Nashville, 20, 21.

J. K. Emmet; Indianapolis, 22, 23, 24.

Jennie Calef: St. John, N. B., 22, 23, 24.

J. Z. Little's World Co: Columbus, O., 21, 22; Delaware, 23; Marysville, 24; Chillicothe, 28.

J. H. Keane: Pittsburg, 19, week; Louisville, Feb. 2, week.

Jacques Kruger (Dreams): Brooklyn, 19, week; N. Y. City, 26, week.

John Murray: Holyoke, Mass., 19, week.

Knights (Mr. and Mrs George S.): Hagerstown, Md., 23; Philadelphia, 26, week.

Kate Claxton: St. Louis, 19, week; Columbus, O., 26, 27, 28; Mansfield, 29; Springfield, 31; Indianapolis, Feb. 2, 3, 4; Dayton, O., 5; Columbus, 6, 7.

Katie Putnam: Sacramento, Cal., 19, week; Reno, Nev., 26, 27; Carson, 28; Virginia City, 29, 30, 31; Salt Lake, Feb. 2, 3, 4.

Kindergarten Co.: Newburg, N. Y., 22; Newark, N. J., 23, 24; Mt. Carmel, Pa., 26; Shenandoah, 27; Pottsville, 28; Easton, 29; Reading, 30, 31; Syracuse, Feb. 2, 3, 4; Norwich, 5, Utica, 6, 7.

Kate Castleton: Duluth, Minn., 23, 24; St. Paul, 26, week; Minneapolis, Feb. 2, week; Omaha, 9, 10; Council Bluffs, 11, 12.

Kendall Dramatic Co.: Santa Barbara, Cal., 19, week; Buenaventura, 26, week; Monterey, Feb. 2, week; San Francisco, 9, week.

Kittie Rhoades: Cedar Keys, Fla., 21, 22; Gainesville, 23, 24; Stark, 26, 27; Lake City, 28; Jacksonville, 29, 30, 31.

Kiralfys' Spectacular Co.: New Orleans, Jan. 5, six weeks.

Kiralfys' Sieba Co.: Cincinnati, 26, week.

Lawrence Barrett: N. Y. City, Jan. 5, six weeks.

Lights o' London (Eastern): Chicago, 19, week.

Lights o' London (Western): Kansas City, 22, 23, 24; Sedalia, 26, 27; Hannibal, 28, 29; Quincy, Ill., 30, 31; St. Louis, Feb. 2, week; Peoria, Ill., 9, 10; Decatur, 11, 12; Springfield, 13, 14.

Lizzie May Ulmer: Emporia, Kas., 22; Newton, 23; Wichita, 24; Caldwell, 26; Wellington, 27; Parsons, 28; Fort Scott, 29; Springfield, Mo., 30; Jefferson City, 31.

Lizzie Evans: Winfield, Kas., 22; Fort Scott, 23, 24; Parsons, 26; Columbus, Mo., 27; Joplin, 28; Carthage, 29; Springfield, 30, 31; Van Buren, Ark., Feb. 2; Fort Smith, 3, 4; Little Rock, 5; Helena, 6, 7; Pine Bluff, 9, 10; Little Rock, 11; Hot Springs, 12, 13, 14.

Louis Aldrich (My Partner): Philadelphia, 19, week.

Louise Sylvester: Janesville, Wis., 22, 23; Clinton, Mo., 26; Butler, 27; Joplin, 28; Carthage, 29; Fort Scott, Kas., 30; Rich Hill, Mo., 31.

Lotta: N. Y. City, 19, week; Buffalo, 26, week; Cincinnati, Feb. 2, week.

Leopolds: Pittsburg, 19, week; Cincinnati, 26, week.

M. B. Curtis: Chicago, 19, week; Toledo, 26, 27; Detroit, 28 to 31; Syracuse, Feb. 2, 3.

May Blossom Co.: Washington, 19, week; Wilmington, Del., 26; Trenton, N. J., 27; New Brunswick, 28; Albany 29, 30, 31; N. Y. City, Feb. 2, two weeks.

Milton Nobles: New Orleans, 19, week; Nashville, Tenn., 26, 27, 28; Chattanooga, 29; Atlanta, Ga., 30, 31; Charleston, S. C., Feb. 2, 3; Savannah, Ga., 4; Macon, 5; Augusta, 6, 7; Columbia, S. C., 9; Greenville, 10; Charlotte, N.C., 11; Wilmington, 12; Raleigh, 13; Goldsboro, 14.

Minnie Maddern: Erie, Pa., 22; Wheeling, W. Va., 23, 24; Cincinnati, 26, week; Kenton, Feb., 2; Springfield, 3; Columbus, 4, 5.

Maude Granger: Chicago, 19, week; Indianapolis, 29, 30, 31.

Monte Cristo Co. (Stetson's): Terre Haute, Ind., 21, 22; Evansville, 23, 24; St. Louis, 26, week; Chicago, Feb. 9, week; St. Paul, 16, 17, 18; Minneapolis, 19, 20, 21.

Mr. and Mrs. McKee Rankin: Harlem, N. Y., 19, week.

Margaret Mather: Newport, R. I., 23; Fall River, Mass., 24; Providence, 26, week; New Bedford, Mass., Feb. 2; Taunton, 3; N. Attleboro, 4; Pawtucket, R. I., 5; Woonsocket, 6; Brockton, Mass., 7; Boston, 9, two weeks; Chelsea, 23; Salem, 24; Haverhill, 25, 26; Gloucester, 27; Portsmouth, N. H., 28.

Mattie Vickers: Savannah, Ga., 22; Charleston, S. C., 23, 24; Columbia, 26, 27; Spartanburg, 28; Greenville, 29; Charlotte, N. C., 30.

Maggie Mitchell: Pittsburg, 19, week; Washington, 26, week; Wilmington, Del., Feb. 2, 3; Lancaster, Pa., 4; Harrisburg, 5; Wilkesbarre, 6; Scranton, 7; Baltimore, 9, week; N. Y. City, 16, week.

Michel Strogoff Co.: N. Y. City, 19, week; Wilkesbarre, Pa., 26; Scranton, 27, 28; Pittston, 29; Paterson, N. J., 30, 31; Newark, Feb. 2, week; Reading, Pa., 9; Lancaster, 10.

Muggs' Landing Co.: Columbus, O., 19, week; Dayton, O., 25; Troy, 26; Greenville, 27; Sidney, 28; Findlay, 29; Sanduska, 30; Fremont, 31.

Mestayer's We, Us & Co.: Baltimore, 19, week; Washington, 26, week.

McFadden's Uncle Tom Co.: Topeka, Kas., 23, 24.

Maude Atkinson Co.: Manhattan, Kas., 26, 27.

Moore-Holmes Burlesque Co.: Williamsburg, 19, week.

N. C. Goodwin: Boston, 12, two weeks; N.Y. City, 26, week.

Neil Burgess: Washington, 19, week; Springfield, O., 31.

Nobody's Claim Co.: Chicago, 19, week; Columbus, O., 26, 27, 28.

N. S. Wood: New Haven, 19, week.

Only a Woman's Heart Co. (Newton Beers): Williamsburg, 19, week; Honesdale, Pa., 27; Archbold, 28; Scranton, 29; Norwich, N. Y., 31; Ithaca, Feb. 2; Watkins, 3; Corning, 4; Penn Yan, 5; Wellsville, 6; Friendship, 7.

Only a Farmer's Daughter (Joseph Frank, manager): Leavenworth, Kas., 22; Sedalia, Mo., 23, 24; Carlyle, Ill., 26; Centralia, 27; Duquoin, 28; Carbondale, 29; Murphysboro, 30; Cairo, 31; Jackson, Tenn., Feb. 2; Corinth, Miss., 3; Pulaski, Tenn., 4; Columbia, 5; Nashville, 6, 7.

Oliver Byron: St. Joe, Mo., 23; Denver, 26, week; Cheyenne, Feb. 2; Salt Lake, 4 to 7; San Francisco, 9, two weeks.

Private Secretary Co. (Leonard Grover, Jr.): Philadelphia, 19, week.

Private Secretary Co. (Gillette): Philadelphia, 19, week; Chicago, 26, week; N. Y. City, Feb. 2, week; Harlem, N. Y., 9, week; Boston, 16, two weeks;

Pauline Markham: Washington, 19, week;

Pavements of Paris Co.: Williamsburg, 19, week.

Private Tutor Co. (Charles Frew): Louisville, 19, week; Columbus, O., 26, 27, 28; Cincinnati, Feb. 2, week.

Phosa McAllister: Marshalltown, Ia., 26.

Power of Money Co.: Chillicothe, O., 22; Ironton, 23; Portsmouth, 24; Lexington, Ky., 26; Franklin, 28; Louisville, 29, 30, 31.

People's Theatre Co. (Charvat's): Westfield, Mass., 19, week.

Planter's Wife Co. (Edna Carey): Chicago, 12, week; Paterson, N. J., 22; Trenton, 23; Wilmington, Del., 24; Richmond, Va., 26, 27; Norfolk, 28; Petersburg, 29; Lynchburg, 30; Danville, 31.

Rose Eytinge: Albuquerque, N. M., 23, 24; Santa Fe, 26, 27; Las Vegas, 28, 29; Denver, Col., Feb. 2, week.

Rehan's 7-20-8 Co.: Louisville, 22, 23, 24; Chicago, Feb. 2, three weeks.

Rhea: Washington, 12, week; Philadelphia, 19, week; Charleston, S. C., 26, 27; Savannah, Ga., 28, 29; Augusta, 30; Athens, 31; Atlanta, Feb. 2, 3; Rome, 4; Birmingham, Ala., 5; Pensacola, Fla., 6; Mobile, Ala., 7; New Orleans, 9, week.

Roland Reed: New Orleans, 19, week; Beaumont, Tex., 26; Galveston, 27, 28; Houston, 29, 30; Brenham, 31; Austin, Feb. 2, 3; Waco, 4; Cleburne, 5; Ft. Worth, 6, 7; Dallas, 9, 10; Gainesville, 11; Paris, 12; Sherman, 13; Dennison, 14; Joplin, Mo., 16; Parsons, Kas., 17; Fort Scott, 18; Kansas City, 19, 20, 21.

Robson and Crane: Richmond, Va., 21 to 24; Brooklyn, 26, week.

Rag Baby Co.: Decatur, Ill., 22; Springfield, 24.

Rose Lisle: Fort Madison, Ia., 26; Keokuk, 27; Carthage, Ill., 28.

Redmund-Barry Co.: Louisville, 19, week; Springfield, O., 26; Dayton, 28; Indianapolis, 29, 30, 31; St. Louis, Feb. 2, week.

Rentfrow's Pathfinders: Butler, Mo., 22; Rich Hill, 23; Lamar, 24; Springfield, 26. N. Springfield, 28; Pierce City, 29; Carthage, 30.

Rice's Surprise Party: N. Y. City, 12, two weeks; Washington, 26, week.

Romany Rye Co. A.: Syracuse, 22, 23, 24; Philadelphia, 26, week.

Romany Rye Co. B: Keokuk, Ia., 21, 22; Burlington, 23, 24; Peoria, Ill., 26, 27; Monmouth, 28.

Ristori: Washington, D. C., 19, week; Baltimore, 26, week.

Silver King Co. (F. C. Bangs): San Antonio, Tex., 23, 24; Houston, 26, 27, 28; Galveston, 29, 30, 31; New Orleans, Feb. 2, week.

Silver King Co. (De Belleville): Milwaukee, 19, week.

Strategists Co.: Carthage, Mo., 22; Galena, Kas., 23; Joplin, Mo., 24; Webb City, 26; Columbus, Kas., 27; Wichita, 28, Wellington, 29; Winfield, 30; Newton, 31.

Salsbury's Troubadours: Baltimore, 12, week; Philadelphia, 19, week; Jersey City, 26, 27, 28; Newark, 29, 30, 31; Brooklyn, Feb. 2, week; N. Y. City, 9, week; Troy, N. Y., 16, 17, 18; Albany, 19, 20, 21; Buffalo, 23, 24, 25; Erie, Pa., 26; Sandusky, O., 27.

Shadows of a Great City Co.: Boston, 19, week; Brooklyn, 26, week; Jersey City, Feb. 2, week; New Haven, 9, week.

Stafford-Foster Co. (Willis Ross, manager): Trenton, N. J., 22; Pittston, Pa., 23; Scranton, 24; Allentown, 22; Easton, 27; Mauch Chunk, 28; Reading, 29; Lancaster, 30; Harrisburg, 31; Williamsport, Feb. 2; Lock Haven, 3; Tyrone, 4; Johnstown, 5; Greensburg, 6; Connellsville, 7.

Storm-Beaten Co. (Western): Leavenworth, Kas., 22, 23, 24; Atchison, 26, 27; St. Joe, 28 to 31.

Storm-Beaten Co. (Central): Jamestown, N. Y., 22; Warren, Pa., 23; Erie, 24; Youngstown, O., 26, 27; Canton, 28, 29; Marion, 30; Richmond, Ind., 31.

Three Wives Co: Harlem, N. Y., 26, week; Philadelphia, Feb. 2, week; Brooklyn, 9, week; Buffalo, 16, 17, 18; Detroit, 19, 20, 21.

T. W. Keene: Montreal, 10, week; Lynn, Mass., 31; Chelsea, Feb. 7.

Thorne's Black Flag Co.: Albany, 22, 23, 24.

Two Johns Co.: Green Bay, Wis., 23; Milwaukee, 25, 26, 27; Sheboygan, 31.

Union Square Co.. New Orleans, Feb. 9, six weeks.

Wallack's Victor Durand Co. No. 1: Boston, 19, week; Holyoke, Mass., 26; Philadelphia, Feb. 2, week.

Wallack's Victor Durand Co, No. 2: San Francisco, 26, two weeks.

W. E. Sheridan: Los Angeles, Cal., 26, week; San Bernardino, Feb. 2, 3.

Wallick's New Bandit King Co.: Poughkeepsie, N. Y., 22; Paterson, N. J., 23, 24; Newburg, N. Y., 26; Rondout, 28; Troy, 29, 30, 31.

Wages of Sin Co.: N. Y. City, 12, three weeks.

W. J. Scanlan: Nashville, 22, 23, 24; Chattanooga, 26.

Wellesly-Sterling: Utica, N. Y., 19, two weeks.

Walsh's Comedy Co.: Cincinnati, 19, week; Pittsburg, 26, week; Baltimore, Feb. 2, week; Washington, 9, week; Nashville, Tenn., 16, week.

Young Mrs. Winthrop Co: Philadelphia, 19, week.

Zanita (Tompkins and Hill's): Baltimore, 19, two weeks.

Zozo: Providence, 19, week; Boston, 26, week; Lynn, Mass., Feb. 2, 3; Lawrence, 4, 5; Lowell, 6, 7; Worcester, 9, 10; Springfield, 11, 12; New Haven, 13, 14; Jersey City, 16, week.

OPERA AND CONCERT COMPANIES.

Alice Oates: St. Paul, 19, week; St. Louis, 26, week.

Abbie Carrington: Waco, Tex., 26.

Boston Ideal Opera Co.: Pittsburg, 19, week; Baltimoee, 26, week; Philadelphia, Feb. 9, week.

Bennett-Moulton Opera Co.: Lawrence, Mass., 19, week; Lowell, 26, week; Salem, Feb. 2, week.

Carleton's English Opera Co.: Baltimore, 19, week; Philadelphia, 26, week; N. Y. City, Feb. 2, week.

Corinne Merriemakers: Rochester, 19, week; Syracuse, 26, week; Montreal, Feb. 2, week; Worcesrer, Mass., 9, week.

Duff's Opera Co.. N. Y. City, Dec. 22—indefinite season.

Emma Abbott Opera Co.: San Francisco, Dec. 29, three weeks.

Fay Templeton: Abilene, Kan., 22.

Ford's Opera Co.: Dayton, O., 23, 24; Louisville, 26, week.

Grau's Opera Co.; Dayton, O., 19, week; Columbus, 26, week.

Harris' Opera Co.: Baltimore, 12, two weeks.

Hollywood Opera Co.: Richmond, Va., 5, three weeks.

Joseffy: Milwaukee, Wis., 22; Racine, 23; Oshkosh, 24; Chicago, 26, 27; Sandusky, O., 28.

Jeannie Winston: Portland, Ore.—indefinite season.

Kimball Opera Co.: Paterson, N. J., 19, week.

Leland Opera Co.: Norfolk, Va., 23, 24.

McCaull's Patience Co.: Philadelphia, Dec. 15, four weeks.

McCaull's Desiree Co.: Boston, 15—indefinite season.

McCaull's Falka Co.: St. Louis, 19, week.

McCaull's Apajune Co.: N. Y. City, Dec. 15—indefinite season.

Mapleson's Opera Co.: Philadelphia, Jan. 12, two weeks; New Orleans, 26, two weeks.

Orpheus and Eurydice: Cincinnati, 19, week; Indianapolis, 26, 27, 28.

San Francisco Burlesque Co.: Albany, 19, week.

St. Quinten Opera Co.: Ogdensburg, N. Y., 22, 23, 24; Brockville, 26, 27, 28; Smith's Falls, 29; Perth, 30; Almonte, 31; Arnprior, Feb. 2; Renfrew, 3; Pembroke, 4.

Thompson's Opera Co.: Chillicothe, O., 26; Toledo, 27, 28; Detroit, 29, four nights.

Wilbur Opera Co.: Crawfordsville, Ind., 22; Lafayette, 23; Danville, Ill., 24, 26; Paris, 27; Terre Haute, 28; Decatur, 29; Jacksonville, 30; Springfield, 31.

MINSTREL COMPANIES.

Barlow-Wilson: Philadelphia, 26, week.

Baird's: Moberly, Mo., 23; Quincy, Ill., 24; Hannibals, Mo., 26.

Hyde and Behman's: Boston, 19, week: Salem, Mass., 27; Lawrence, 28; Haverhill, 29; Taunton, 30; New Bedford, 31; Fall River, Feb. 2; Worcester, 3; Springfield, 4; Hartford, 5; New Haven, 6; Bridgeport, 7.

Sawyer's Georgia: Selin's Grove, Pa., 22; Washington, 26, week; Philadelphia, Feb. 2, two weeks.

Mills, Rice and Barton's: Montreal, 19, week.

T. P. W.: Gloucester, Mass., 23; Boston, 26, two weeks; Philadelphia. Feb. 9, two weeks.

VARIETY COMPANIES.

Baylies' Bright Lights: N. Y. City, 19, two weeks; Newark, Feb. 2, week; Buffalo, 9, week; Chicago, 16, week.

Beane-Gilday Co.: Newark, N. J., 26, week.

Boston Specialty Co: Johnstown, Pa., 16, 17.

Davene-Austin Allied Attractions: Boston, 19, week; N. Y. City, 26, week; Brooklyn, Feb. 2, week; N. Y. City, 9, week; Baltimore, 16, week.

Fannie Louise Buckingham: Albany, 19, week.

Gray-Stephens Co.: Rochester, N. Y., 12, week.

Howard Athenæum Co.: Johnstown, Pa., 22; Harrisburg, 23; Reading, 24; Philadelphia, 26, week; Pittsburg, Feb. 2, week; Brooklyn, 9, week; N. Y. City, 16, week.

Hallen and Hart Co: Chicago, 19, week.

Ida Siddons' Mastodons: Brooklyn, 19, week; Philadelphia, 26, week.

Kelly and Ryan: Indianapolis, 26, 27, 28.

Kernell Co.: Philadelphia, 19, week; Trenton, 28.

Lily Clay's Adamless Eden: Indianapolis, 21, 22; Lafayette, 23; Fort Wayne, 24; Chicago, 26, week.

Leavitt's Star Specialty Co.: Denver, 19, week; Omaha, Neb., 27, 28.

Leavitt's Adamless Eden Co.: Brooklyn, 12, week; Baltimore, 19, week.

Leonzo Brothers: Buffalo, 19, week.

Montague's Antics: Pullman, Ill., 22; Michigan City, Ind., 23, 24; Buffalo, 26, week.

Murphy and Mack: N. Y. City, 19, week; Brooklyn, 26, week; N. Y. City, Feb. 2, week; Washington, 9, week; Philadelphia, 16, week; Baltimore, 23, week; Washington, March 2, week.

Murray and Murphy: Chicago, 26, week; Buffalo, Feb. 2, week.

Pat Rooney's Co.: Springfield, O., 22; Columbus, 23, 24; Newark, 26; Chillicothe, O., 29; Mt. Vernon, Ind., 31.

Silbon-Elliott Co.: Buffalo, 19; week; Detroit, 26, week; Cleveland, Feb. 2, week; Wheeling, W. Va., 9, week; Cincinnati, 16, week; Columbus, 23, week.

MISCELLANEOUS.

Australian Novelty Co.: Pittsburg, 19, week; Philadelphia, Feb. 9, week.

Acme Dime Co.: Kalamazoo, Jan. 5, month.

Andress Novelty Co.: Cincinnati, 19, week.

Buffalo Bill's Wild West: New Orleans, La., 12, two weeks.

Fish's Circus; Detroit, 19, week.

Hewett's Musettes: Rochester, N. Y., 19, week.

Keller and Cunard (Illusionists): Philadelphia, 5, three weeks.

Professor George Bartholomew's Equine Paradox: Elmira, 19, week; Syracuse, 26, week; Auburn, Feb. 2, week; Rome, 9, week; Utica, 16, week.

Reynolds: (Mesmerist): Dayton, O., 19, week; St. Paul, 26, two weeks.

Tony Denier's Humpty Dumpty: St. Louis, 19, week; Wheeling, W. Va., 30; Johnstown, Pa., 31.

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TELEGRAPHIC NEWS.

Bob Mack Dead.

[BY TELEGRAPH TO THE MIRROR.]

ELMIRA, N. Y., Jan. 21.—Bob Mack, the well-known Callender minstrel, died here this morning of consumption, from which he had long been a sufferer. His make-up as a rooster made him famous here and abroad. In this special act he had no rival.

The Quaker City.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, Jan. 21.—Mirella was produced at the Academy on Monday evening, with Nevada in the title role. She made a charming impression. Scalchi and De Anna were well received. Mirella is not a great opera. The claim that it was given for the first time is not correct. The scenery was new and handsome. Cavalazzi danced the Farandole prior to the second act. The audience was large.

Rhea presented her new play at the Walnut. It is from the pen of Howard Carroll, who evinces a great knowledge of dramatic situations and climaxes. There is somewhat too much talkiness in An American Countess, some of the scenes being injured by long speeches. The play is fairly written, but the niche which awaits the American dramatist is still unoccupied. Rhea was disappointing in her interpretation of the leading role. It is not enough to look pretty. It may be said, however, that there is nothing in the play to bring forth much of warm, breathing sensibility. Its pathos is *nil*. E. J. Henley played Baraga very nicely. The remainder of the cast does not call for mention. House fair.

The Private Secretary, at the Chestnut, and Young Mrs. Winthrop, at the Opera House, opened to big business. Salsbury's Troubadours opened at the Arch in Three of a Kind to a fairly good house. At the National My Partner opened to a full house. Patience continues a brilliant attraction at Haverly's.

A Week of Opera in Jersey.

[BY TELEGRAPH TO THE MIRROR.]

PATERSON, Jan. 21.—Jennie Kimball's Opera company opened at Philion's People's Theatre to a good house in Olivette. The opera was well received. The title role was well interpreted by Mattie Danielle, who displayed a fine conception of the part. The Sob song was especially well done, and was redemanded again and again. Kate Bauer made a very handsome Countess, but her voice, though sweet, is hardly strong enough. The rest of the troupe were very good, the chorus well dressed and handsome.

Miss Kimball is to be congratulated on the success of her venture. On Sunday night the company will appear in concert.

A Postponement.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, Jan. 21.—Thatcher, Primrose and West opened at the Providence before a large audience. Zozo did not open at Low's until last night, as it was impossible to get the scenery up and in working order in time for Monday night. Good house.

Chilling.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, Jan. 2.—Monday night was very cold. Minnie Maddern felt the effects; there was but a small house to see Caprice at the Court Street Theatre.

Called Back, which is at the Academy of Music, was better patronized, though there was considerable unoccupied space for the first presentation of a popular piece.

It would take more than a cold day to hurt the Adelphi. They had their regular full house to see Silbon and Elliott's combination Monday evening and treated them to a good programme.

At the Hub.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, Jan. 21.—The revival of Fantine at the Boston Museum drew out a big house. Julius Eichberg occupied one of the boxes and May Davenport another.

Second week of Nat Goodwin at the Park in Confusion. Victor Durand had a large house at the Globe.

Shadows of a Great City at the Boston Theatre to a large house.

Second week of Prince Methusalem at Bijou ditto.

Hyde and Behman's Minstrels, at the Howard, had a good house.

Two Broken Ribs.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, Pa., Jan. 21.—The Boston Ideals opened a week's engagement at Library Hall on Monday evening, singing Fra Diavolo to a packed house. Stone, Ulmar, Karl, Barnabee, Whitney and Frothingham, old favorites here, met with flattering receptions.

Maggie Mitchell had but a meagre audience on her opening night at the Opera House, though the "take" would indicate that better business will be the rule during the remaining nights of the week.

The Leopolds had a very large house at the Academy, but their performance was a disappointment. There was too much sameness about the show, and a surfeit of English which bored the audience.

Manager Forrester, of the Boston accidentally fell on the stage on Monday and broke two of his ribs. Louis Edgar, who has been sick for some days past in this city, is convalescing.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

COLUMBUS, O., Jan. 21.—On Monday and Tuesday nights Muggs Landing drew packed houses. Frances Bishop and Alf McDowell made flattering hits.

DETROIT, Jan. 21.—At Whitney's, Bartley Campbell's Galley Slave opened to light business. The White Slave will be put on Thursday, Friday and Saturday. At White's Theatre Fish's American Circus is greeted by full houses.

Some Notable Experiences.

Louis Aldrich played in the vicinity of New York last week and he made his headquarters in town. Mr. Aldrich is a keen observer of men and things, and he keeps a note-book in which he jots down anything interesting, odd or humorous that he hears, sees or experiences in his travels. Turning over the leaves of this entertaining compendium the other day, the actor-manager indulged in a running fire of remarks concerning his tour, which a member of THE MIRROR's staff, who was present, proceeded to take down.

"I have nothing to complain of," began the gentleman. "I don't mean to say that I haven't felt the effects of the depression in business since I started out last September, but I do assert that I have made a profit which has quite satisfied my expectations. My Partner has visited the large cities many times, so I made up my mind to play a lot of one-night stands this season. I have carried out this resolve, despite a route laid out by a managerial friend for me last Summer. I have been to places of whose very existence I was previously ignorant.

"Through the Northwest business was dull during the election excitement. The field was overdone. I found many towns not able to support over one performance a week receiving visitations from five and six companies. Another difficulty was with managers. In many cases they repudiated certain clauses in their contracts. At several places where a full orchestra was called for by the agreement the local managers provided a piano and fiddle, or simply a piano. Everybody in certain towns seemed bent on wholesale robbery. Hotel-keepers, hackmen and express agents looked upon the 'show folks' as so many fat geese to be plucked. And what redress have you? A manager whose presence with the company is not absolutely necessary can, if required, remain behind and contest unjust charges; but an actor-manager, like myself, who has to play, is positively helpless and at the mercy of every bumpkin who chooses to swindle him.

"I played New Orleans not long ago. Things there look very blue—and the Exposition is indirectly the cause. As Manager Bidwell says, everything from a circus to a snake-show has come to the city expecting to make money. There are crowds of strangers, but they are exhibitors—not sight-seers. All are on the lookout for making money, not spending it. The consequence is that all branches of trade are dull. The hotels asks $8 a day and are comparatively empty. The Exposition looks as if it had been badly-managed. Most of the companies that have played New Orleans dropped money. I cleared a small profit.

"Generally speaking, I found the South in a better state theatrically than the North and West. I did a really remarkable business in some obscure towns. But on account of the total lack of heating apparatus receipts were solely dependent upon the weather. In Mobile we played with the thermometer at twenty degrees above zero and no heat whatever in the theatre. Remonstrance with the manager in cases like this only brings a shrug of the shoulders and the reply, 'We didn't expect it and it couldn't be helped.' I had some laughable experiences. We were booked in an Alabama village called Gadsden. The population is 3,000—half the inhabitants are negroes. The place is on a branch railroad, six miles long, which is owned and operated by a one-armed chap. He is his own ticket-seller, conductor, engineer and brakeman. In fact he constitutes the whole railway company We put up at the little local hotel. The proprietor proved a very jolly fellow, and he drove me to the beautiful Black Rock Falls not far away. When I returned and was loitering about the hotel I was approached by a raw-boned native.

"'How d'ee, sah,' said he. 'Do you run the show?' I answered in the affirmative. 'Wal,' he continued, 'I reckon you had better postpone her fer a half hour or so, sah, 'cos there's agoin' to be a weddin' at the Baptis' Church, an' there'll be right smart people thar, I reckon—eighteen at least. Now, if you'll delay the show till half-past eight thar'll be full thirteen of us as will go, sah.' Thirteen was a number not to be sneezed at. 'All right,' said I; 'for thirteen the show is entirely at your disposal. But what guarantee have I that they will attend?' The native drew himself up proudly. 'I reckon they'll be thar ef I say so,' said he. 'I'm goin' to officiate as groom, sah; yes, sah. But, say, is the play such as a newly-married couple ought to see?' I assured him it was; expatiated on the beauties of My Partner's love interest, but discreetly drew a curtain over the seduction phase of the story.

"Sure enough, the thirteen filed into the theatre about a quarter past eight that night—they had hastened the ceremony so as to be on hand early. The house was almost dark. A few lamps intensified the gloom of the auditorium. Here and there a human form could be faintly distinguished. I made my first entrance armed with a tallow candle so that the audience could see me. Hardly had I stepped on when an ominous click!—like the snap made in cocking a revolver—proceeded from the gallery. I looked up, startled, just in time to see a spectator strike a parlor match, hold it up near his programme, consult the cast, blow out the fuse and wave his hand; as who should say, 'I've located you—go ahead!'

"I have been on the stage since I was eleven years old," continued Mr. Aldrich, when the laugh occasioned by his anecdote had subsided, "and I have always made it a practice to speak no ill of the profession. But I have latterly discovered that there is a class of actors who invariably rejoice at a brother's misfortunes. I was surprised to hear reports the other day on the Square that I had reduced salaries, and that I was not paying salaries. Actors who had applied to me ineffectually for engagements took the rumor up, rolled it like a sweet morsel under their tongues, and helped spread it. As a matter of fact, these reports are malicious lies. For six years I have paid the weekly salaries of my company regularly during the performance on Saturday nights. For the five years that I was associated with Mr. Parsloe we both knew that everyone was paid before the curtain dropped on the last act. I have not 'rested' a night since the season began; I haven't cut salaries a cent, and don't intend to cut them; I am booked for seven weeks longer. If things look brighter then, I shall keep on. If not, I'll close at the time intended when the tour began."

The reports derogatory to the credit of My Partner's manager doubtless had their origin in the failure of the Wanted—a Partner organization some time ago. Mr. Aldrich on Sunday paid a flying visit to his wife and daughter in New Haven. He had not seen them since their return from Europe, three weeks ago, after a prolonged absence.

Another Lyceum Complaint.

The Directory of the Lyceum School has much to answer for. Not only is it being fiercely arraigned by a large number of the pupils, but persons who have been members of the Faculty are loudly complaining against the treatment they have received from Messrs. Sargent, Mackaye, Frohman *et al.* The source of complaint in most cases is unwarrantable dismissal from the employ of the Lyceum School.

Quite a number of estimable people have been "bounced" *sans* ceremony, and without—so it is alleged—good and sufficient cause. Among the several ladies and gentlemen who have experienced the process may be mentioned Mrs. George Vandenhoff, Max Freeman, Professor Alfred Ayres and William Seymour. Within the last few days the list has been further augmented by Madame Ivan C. Michels.

Madame Michels is an elderly lady of sweet and refined manners, and with a stage experience that spans many years. When a young girl she played opposite parts in England to Sheridan Knowles, and was the original of several characters in plays written by that famous dramatist. Later, as Mrs. Tyrrell, she supported the leading stars of this country, and frequently played long starring engagements at the old Bowery Theatre under Thomas Hamblin's management, Of recent years Madame Michels has occasionally acted old women, but she has devoted the greater part of her time to giving instruction in elocution, acting and stage-business. We go into these particulars merely to show how well qualified by practice and experience the lady is for imparting dramatic knowledge to youthful aspirants. The story of her connection with the Lyceum can be best related in the language of Madame Michels herself, who laid her grievances before a representative of THE MIRROR.

"My dealings," said she, "have been mainly with Professor Sargent. I was engaged to play in The Secretary by Mr. Gillette. During the New York engagement Mr. Sargent offered me a position in the School to teach elocution and acting. Thinking, on account of my age, a stationary place in town better than travelling about in one-night stands, I accepted the offer, and congratulated myself on what I presumed was a piece of good fortune. No terms were settled on, but I felt I was safe in leaving that matter to Mr. Sargent.

"Well, I gave up my engagement with Gillette. I was told to report for duty in October. I did so. Then I was informed I should not be wanted until November. Time slipped by, and finally, in December, Mr. Sargent said I should begin teaching on January 5. Meanwhile, remember, I had received not a penny of salary. At last, on the ninth of the month, I was allowed to begin work.

"Mr. Sargent told me I was to teach twelve young men and women two scenes from The Merchant of Venice for one hour, and then take another batch and do the same thing for another hour. With such ridiculous instructions what could I accomplish? I was simply able to read the lines over and let the pupils follow in chorus, pointing out the proper inflections and emphases, and explaining the meaning of obscure passages. Next day was Saturday. I reported at the School and was told to come again on Monday. I did so. After a good deal of delay in seeing him, Mr. Sargent said my services would be no longer required; that I was not a 'Delsartean' and my method didn't suit.

"I am not used to this kind of unprofessional treatment, and I value my artistic reputation too highly to submit to it meekly as others have done. Hanging upon the promises of Mr. Sargent, I have lost more than half the season. I am sure no question of my competency to teach elocution was the real cause for my dismissal. It may have been a pretext to cover an inability to pay salaries to all the teachers engaged. At present there is nobody connected with the School, except Mr. Williams, who has had the benefit of professional experience." Madame Michels further stated that had it not been for the offer of the Lyceum she might have still been drawing salary and playing with Gillette.

"Do you purpose to let the matter drop, Madame?" inquired THE MIRROR reporter.

"Certainly not," replied the lady firmly. "I have been cajoled, humiliated and wronged, and I propose seeing whether a person has any rights which others are bound to respect."

"Do you meditate taking legal proceedings against the Lyceum authorities?"

"That is my intention. I have retained Aaron J. Vanderpoel, Esq., one of our most eminent lawyers. He will shortly begin an action for breach of contract and damages."

Franklin Sargent, the executive director of the School; E. M. Roberts, the acting manager, and Charles MacGeachy, secretary, all indignantly deny that there is any rupture or disbandment. The first-named speaks for the School, and when interviewed by a MIRROR reporter, said:

"A very few words will settle the complaints of any dissatisfied people in regard to it. First, take Madame Michels. She is a very clever woman, and I am now recommending her pupils. When I advertised for professors and teachers before the School was opened, she applied for a position as teacher of elocution. No engagement was made definitely; everything was subject to a trial. Every professor engaged knew, and it was perfectly understood, that all were engaged by the week only. Well, she was informed several times that the opening was postponed and asked to call again. Eventually she was assigned a class of twelve pupils. I was much pleased with her work from a general point of view. But she did not suit the School, Her style is old-fashioned and entirely at variance with our policy; so we dispensed with her. Professor Ayres' was a similar case. He belongs to the old school. In regard to pupils who have grievances, let me tell you at once that several of those who left were dismissed because they did not pay their dues. Many of the students gave notes in payment and did not meet them.

"Ambitious young men and women are desirous of becoming stars at once, and when told they must do utility business they are disgusted. The school has done and is doing good. The Delsarte system was the foundation, and no departure will be recognized. The rumor that Gustave Frohman is no longer connected with the school is true. He could not hold office under the School and the theatre, so he attends to the official business of the former. It will be the middle of February before the theatre opens with Steele Mackaye's new play. The scene is laid in France during the Revolution. It is an emotional comedy-drama."

The delay in opening the Lyceum Theatre, it is said, was caused by an alteration in the entrance. Steele Mackaye did not like it, and it cost $4,000 to change it to suit him. Over $30,000 more than was intended will be expended on the house.

Reducing Prices.

In THE MIRROR's correspondence columns of late the announcement is frequently made that "prices were reduced for this engagement;" and often these reductions are made on the better class of attractions. There is significance in this. The way is being led to a general reduction in prices of theatre seats, and there is little hope that the decrease will not be permanent. In several of the large cities the reduction has already gone into effect. The dull times, the increase of dime museums and the widespread skating-rink craze have brought about a depression in theatricals that is severely felt, especially by the weaker attractions.

The skating-rink craze cannot last. It is not having a good effect upon the morals of the community. Those religious fanatics who rail at the theatre should turn their attention to this. While the masses attend the rink for purposes of pure amusement, yet they cannot avoid mingling indiscriminately with male and female flirts and coming in contact with libertines on the lookout for prey. Scandals resulting in divorce and the breaking up of families have already followed these associations. For a potent reason, the rink will soon become unpopular. Wives, daughters and sisters will seek some other kind of amusement. The exercise of roller-skating is also condemned by physicians, who agree that it is fraught with evil results, especially among women.

Museum prices are ridiculously low—ten, twenty and thirty cents. It is said that in some cities these museums either evade paying a license or have the amount reduced. This is effected by using the word "museum" and having a curio-hall. These curio-halls are often mere shams. A lecture-platform, one or two "freaks" and a stuffed bird or a stuffed club constitute this department. But this is not the case with all museums. Some rather good companies, opera and dramatic, play in these low-price resorts. Actors and actresses who once shone in the higher walks of the profession are to be found in them. Imposing theatre edifices and fine concert-halls have succumbed to the craze and been converted into low-price resorts. Can these museum prices last? We think not, and that a reaction will come with better times.

The increase in theatrical plant during the last seven or eight years has been enormous. Town Halls have given place to Opera Houses and Academies of Music. In mid-season and in good times some three hundred companies are on the road. Contrast this with the condition of affairs a dozen years ago. And the increase in theatre-going has kept pace with theatre building. There are probably five theatre-goers to-day where there was one previous to the production of Pinafore and Hazel Kirke. The chaste but simple operas of Gilbert and Sullivan and the inocuous plays of the Madison Square have done much to level the barriers between the Church and the Stage.

The great increase in theatres simply followed upon a demand for amusement. Competition became keen, and then unhealthy. One-night stands grew as mushrooms. A congestion has now come upon business of all kinds, and the theatre is the first to suffer. The great mass of theatre-goers seem bent upon a reduction in prices, and some managers have met them more than half-way. Thus it comes that several well-known and very good attractions are playing at prices varying from ten cents to fifty. While there will be a general reduction in prices, it will not be a very steep cut. Museum prices cannot prevail against the better times ahead.

Mr. Campbell Looking West.

Bartley Campbell is negotiating for a visit to California in the Spring. If arrangements are concluded, he will take over his Galley Slave company, supplemented by a few more good people, and produce in rapid succession all his plays that have met with popularity. During this 'Frisco engagement he will also produce his new Spanish-Mexican drama Paquita, which was written about a year ago with a view to production at the Union Square Theatre. It is understood that Nelson Wheatcroft will go out to the Slope as leading man and to create the part of Manuel in Paquita. It is said to be a role of exceptional strength. Many who have heard the MS. of Paquita read pronounce it to be Mr. Campbell's best work.

Tony Pastor's New Move.

Tony Pastor has determined to open a good variety theatre at what is now called the Apollo, once the Third Avenue Theatre. On Tuesday he signed the lease. He is said to have secured a bargain, as the owners were very anxious to relieve themselves of the burden. It will open on Monday next, and will probably be called Tony Pastor's Third Avenue Theatre. He will manage it personally, and play only the best attractions, giving much attention to afterpieces. The prices of admission will be popular. Care will be taken not to allow the bill presented to interfere with his Fourteenth street house.

Personal.

BREEVOOR.—Anna Breevoor (Mrs. Frank Sanger) is resting temporarily, her part in The Bunch of Keys being taken by Elvie Seabrooke.

VENN.—Topsy Venn telegraphs THE MIRROR from Baltimore that she has not left the company with which she is traveling to San Francisco, despite a report to the contrary.

BARNES.—J. H. Barnes, the Union Square leading man, tells us he has about made up his mind to locate permanently in New York. Mr. Barnes' favorite line of business is tragedy. He has played a large repertoire of legitimate parts.

ROGERS.—Katherine Rogers, one of our best leading actresses, is at liberty. Miss Rogers had intended starring with a company of her own this season, but the outlook was so unpromising that she abandoned the idea in the Fall. Miss Rogers invites offers for permanent or jobbing engagements.

THAYER.—The Booth tour is managed for R. M. Field by Charles H. Thayer. Thomas McWatters has been rendering Mr. Thayer valuable assistance. It is worthy of note that Mr. Booth's interests, so far as advertising and announcing are concerned, have never been so well taken care of as on this visit.

MULDENER.—The accidental omission of the word "not" made it appear in last week's MIRROR that Louise Muldener intended to forsake the English-speaking stage for the German. Miss Muldener has no such intention, being a born American. Her recent engagement at the Apollo was only special and temporary. She is at liberty to accept engagements as leading lady in English companies.

—Several companies are already being organized for the Summer season, and it is probable that the snap business will reach its height. There will be scarcely a city or place of resort in the country that will not have comic opera. The Wilbur company will travel all the present year, and will play a season of several weeks at each stand during the warm months. A tent to hold four thousand will provide them with an auditorium.

A Dishonest Treasurer.

William Stafford dropped in at THE MIRROR office on Monday, en route to fulfil engagements across the river in New Jersey. Mr. Stafford was considerably exercised concerning the discovery of dishonest dealings on the part of his treasurer, James A. Merrill. Merrill last season occupied a kindred position with the Siberia company.

"I made the discovery last Monday in New Britain," said Mr. Stafford. "Merrill had been taking money from me regularly. On investigation of the accounts it was evident his peculations began at the commencement of the season. Statements I have since received from local managers and those presented to me by Merrill show a discrepancy on his side of from $10 to $30 per night. In almost every case he had forged the name of the treasurer or manager of the theatre in which we played.

"Merrill has restored to me part of the money he embezzled, but only after I threatened him with imprisonment. I swore out a warrant for his arrest, but withdrew it on payment of money and property aggregating about $300. I feel it my duty to ventilate this matter, so that managers generally may take warning."

One of Booth's Revivals.

Of recent years The Iron Chest has not frequently appeared in the repertoire of tragic stars. The gloominess of the plot renders it unattractive, and indeed, unless the impersonator of Sir Edward Mortimer be an actor rare ability, there is no reason why the play should be presented to modern audiences. Its revival on Wednesday and Thursday nights of the present week by Edwin Booth, at the Fifth Avenue Theatre, makes pertinent a brief history of the work.

It was written by Colman the Younger and produced for the first time at Covent Garden Theatre in 1796. The role of Sir Edward was assumed on this occasion by John Philip Kemble. Among those who afterward played it were Charles Kean, Edmon S. Conner, Charles Eaton and the Elder Booth. This last named tragedian acquired great fame through his performance of the part. Edwin Booth used to act Wilford to his father's Sir Edward, and when the latter retired the chief character naturally found a place in his repertoire. Of recent years, however, he has played it but seldom.

"The Iron Chest," says a contributor, "was based on a novel, once very famous, entitled 'Caleb Williams,' written by Godwin, the philosopher, whose daughter married Shelley, the poet. Sir Edward is a type of fallen honor, profoundly covetous of reputation and burdened with remorse. Under great provocation he has committed murder. Fearful of discovery he exposes his secret in an endeavor to implicate an innocent person to whom that secret had become known. The part is filled with opportunities for fine acting."

A Sign of the Times.

A blear-eyed individual habitually occupies a certain bench over in Union Square. On pleasant days he reads a scrap of newspaper or watches, with the intensity of an astronomer gazing at the heavens, the movements of the "pros." and "hamfatters" on the curb yonder in front of the Morton House. The creature wears an unkempt beard, tangled locks, bad clothes and a battered hat. And yet he claims once to have been connected with the profession in some capacity or other. He speaks with a foggy voice, which denotes that on account of too many ginerous libations his vocal chords have become frightfully relaxed and stand in urgent need of being tuned up.

"Mister," said this flotsam the other day, "times *is* hard."

"They usually are with you."

"They're hard with the whole perfesh'nal body. I knows it, old pal; I knows it—for I sees it with my two eyes."

"Indeed; and how's that?"

"Wal, I sees everything as goes on over the way. W'en biz is good, the perfesh'nal smiles it at Andy Dam's hotel. There's lots as I sees goin' there a while ago as goes summers else to-day. It's a sign wot never fails, make no mistake! W'en a feller's boodle is o. k. he takes in the Union Square. Bimeby, he crosses over and takes his sling or his fizz at the Morton. After a time that gets beyond his means an' he tackles the Criterion. Up to this p'int he pays for his shot like a soger. Whither he does arterwards is more'n I kin calkerlate, bigosh! Bimeby he gives Charley Collins the go-by and hangs out ter Brehm's. Then he floats over ter the corner of Fourteenth street an' lands in the basement saloon, where they keep a slate. There he sticks, you can bet, until he gets a job, an' the beer don't run dry nuther."

Haworth Defeats Boucicault.

Yesterday morning Joseph Haworth returned to the city from Rochester, where he had brought suit against Dion Boucicault for salary due him. Much amusement was created during the trial by the replies made by Mr. Haworth to queries by the defendant's counsel. Samuel Fleischman, of the Buffalo *Courier* staff, was attorney for Haworth. In the course of cross-examination the plaintiff was asked:

"If you had been cast for Hamlet, would you have played it?"

"What," replied the young tragedian; "play Hamlet with an Irish company!"

"Well, suppose Mr. Boucicault had asked you to play Icilius, would you have consented?"

"Not to Mr. Boucicault's Virginius, I thank you."

The defendant's counsel tried every means to upset Haworth's evidence, but failed, and the Judge awarded him a verdict for his claim in full and costs.

Then the attorney for Boucicault offered to compromise the suit, or it would be brought to a higher court on appeal. As the offer was a solid one, and his costs would be paid, Mr. Haworth concluded to take it and save his time, although he did so against the advice of his counsel. He had vindicated himself and felt satisfied.

Have We the Right to "Hiss?"

Upon this question a favorite writer in the latest number of a popular monthly holds forth with point and power. Without considering the pros and cons as detailed by him, we know that the query has been a subject of controversy and speculation time out of mind. On more than one occasion its exercise has led to strife within the theatre and litigation in the courts.

It is fair and proper, before passing a final judgment, to inquire as to the purpose implied in the sale and purchase of a ticket of admission. What rights does it convey? A seat, lighting, a good performance and good order.

The purchaser of the ticket may be as attentive or as inattentive as he pleases; provided his demeanor does not interfere with the enjoyment of the play by fellow-purchasers. Applause up to a certain point is certainly allowable; but should it take the character of disturbance and the consequent diminution in the value and use of a ticket of admission, it may be questioned by the general audience.

In like manner, should anything occur upon the stage trenching seriously upon propriety it may be laughed at, and if violating decorum the public sentiment of the house may interfere.

Who, it may be asked, is the rightful arbiter of these points? In every civilized assembly resides the power to right itself, and it may be reasonably supposed that in every well-conducted and well-attended theatre the preponderance of influence must lie in the direction of good order and good taste.

We must therefore doubt very much whether it is becoming for a single auditor to take upon himself individually the judicial function and pronounce a damnatory verdict. A single impression is not sufficient to disturb the quiet of a well-meaning audience and the orderly progress of the play. No one person in an American assembly can claim a right which might be regarded as an autocratic assumption.

Safety may, accordingly, be looked for in carefully selected dramas, careful rehearsal and stage management and audiences imbued with a true love and respect for theatrical performances. These conditions being complied with, no censor will be required before the footlights and no enforcement of the proprieties sought for further than the presence of a respectable audience.

Professional Doings.

—Grace Hawthorne has opened her New Orleans engagement very auspiciously.

—Milton Nobles has four open weeks, one in February and two in March. He will accept offers from week stands only.

—On Saturday at five o'clock Harrison and Gourlay learned that one of their company, James J. Tighe, was too ill to play at the evening's performance. Meeting Willie Seymour on the street, Harrison asked him to help them out. Mr. Seymour went on the stage at eight o'clock and played the detective letter-perfect. The change was unnoticed.

—John Stetson's lease of the Fifth Avenue Theatre expires in September. The rent is very heavy, some $26,000 a year, and he has spent a great deal of money on it. He told a friend in Boston, about a year ago, that he had secured a new lease for three years at the same rent. Manager Shroeder, of the Fifth Avenue Theatre, when spoken to about it, said he thought the statement correct.

—A good deal of speculation is rife as to Rhea's probable success under her new management. She was a failure until Arthur Chase assumed her direction. How far that gentleman's enterprise and good taste in placing Rhea properly before the public were instrumental in the achievement of success, we shall very likely know soon, now that the foreign star has passed out of his sagacious control.

—Jesse Williams' contract with Koster and Bial terminates on June 1. Francis Wilson is engaged to McCaull until the end of June. Sadie Martinot's term with the Lyceum Theatre ends on May 1. She has been in receipt of a salary of $150 a week since Dec. 15. Arthur Forrest, who has just rejoined Kate Claxton's company, was also engaged with the Lyceum, but he spurned his contract. He had been in receipt of a salary for several weeks.

—Joseph Haworth is drawing salary from the Lyceum Theatre, but Manager Duff wants him to create the leading part in the opera Gasparones, which is in rehearsal at the Standard. Mr. Haworth has a fine baritone voice. Another offer is to support, Modjeska next season, and several other stars and managers have made him good offers. He is anxious, however, to stick to the legitimate. Next season he will blossom into a tragedy star.

Letter to the Editor.

AMATEUR FANCIES.

NEW YORK, Jan. 9, 1885.

Editor New York Mirror:

DEAR SIR:—Isn't it funny, the idea that newly-fledged amateurs have of the stage? "Everything is lovely," too awfully nice, you know. Happening into the rooms of the "School of Acting," I found a found a score or or more of young females in the highest state of excitement, chattering all together like so many parrots. One fledgling spoke in this wise: "Oh, dear! I am so fascinated with it that really I cannot leave, you know." Another seemed to belong to the Laughing class; she was sitting on the floor in a corner (school was "out," I presumed), laughing in various ways—ha! ha! he! he! ho! ho! and I thought she would have been a success in idiotic parts, she could play them so naturally. For the life of me I cannot ascertain where the "fool killer" has emigrated—there are such a number of fools in the market—and surely any one can be made to believe she can be taught acting is a fool. If she must go on the stage (and from what I can learn the majority of the pupils of the "School of Acting" are people who do not need the profession for a subsistance), let her join a company, pay her own expenses and take subordinate part. But she won't, and the "School of Acting" will be a success financially, for the country is full of fools who will continue to take their "grist to the mill" in the vain hope that they can be taught how to be a Mary Anderson or an Ellen Terry; they do not aspire to anything less.

Ask an actress who has been on the road playing "one-night stands," getting up at three o'clock in the morning to catch a train, waiting in cold, dreary railroad stations, playing in Halls, miscalled Opera Houses, with no conveniences in dressing-rooms; thermometer frozen, can't tell whether her fingers are flesh or stone—going on with teeth chattering so fast she can with difficulty speak the lines—often playing with "opposites" that are so disgusting in manner and person that her surroundings incapacitate her from playing her part as she is required—I say again, ask any any actress who has gone through that experience (and they all have) if she thinks the dramatic profession is all lovely, and her answer will be emphatically in the negative, as is that of your humble servant. PAULINA PAUL.

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EVERY EVENING at 8, SATURDAY MATINEE at 2
MR. LAWRENCE BARRETT.
Week of Jan. 19.
FRANCESCA DA RIMINI.
Monday, Jan. 26, one week only,
JULIUS CÆSAR.
MR. BARRETT AS CASSIUS.
Due notice will be given of other plays. Mr. Barrett does not appear at any other New York theatre.

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Monday, Jan. 19, LAST WEEK of
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The most positive dramatic success of the season.
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Charles C. Maubury and Charles Overton in the cast.
Evenings at 8. Wednesday and Saturday Matinees at 2.
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Monday, January 26, The new musical comedy,
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Mr. Edward Harrigan's new comedy,
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The Sparks Company in
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A ringing laugh two hours-and a-half long.
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Seats secured two weeks in advance.

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